THE STRUCTURE OF ENGLISH

BY THE SAME AUTHOR

FOUNDATIONS OF ENGLISH GRAMMAR AND COMPOSITION

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For use in lower forms, either as a general introductory course or as a course preparatory to the study of 'The Structure of English'.

THE STRUCTURE OF ENGLISH

FROM SENTENCE TO ESSAY

BY

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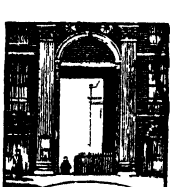
SECOND EDITION



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FOREWORD

'THE instinct of imitation,' says Aristotle, 'is implanted in man from childhood.' If the pupil is helped to use this instinct wisely when learning the art of self-expression, steady progress may be made towards accurate and artistic writing. For this purpose many passages by writers of acknowledged merit are included in this book, which aims at providing pupils in middle school with a progressive course in composition. All discussion of syntax is based on the recommendations contained in the report of the Joint Committee on Grammatical Terminology; and as great importance is attached by modern educationists to spoken English, the author has included oral questions in all chapters. It is advisable that each pupil should have some standard dictionary for reference (the *Pocket Oxford Dictionary* is excellent), and that such oral work as involves general knowledge should be carefully prepared beforehand by the pupil.

The author wishes to express his indebtedness to the following for their courteous grant of permission to make use of copyright passages:

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J. D. S.

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April 1930

CONTENTS

CHAPTER		PAGE
	FOREWORD	v
I.	SENTENCES, SIMPLE, DOUBLE, MULTIPLE—PHRASES—CLAUSES	1
II.	COMPLEX SENTENCES	7
III.	CHOICE OF WORDS	12
IV.	ORDER OF WORDS	24
V.	SIMILE AND METAPHOR	34
VI.	PUNCTUATION	39
VII.	THE PARAGRAPH	48
VIII.	THE LETTER	54
IX.	THE SHORT STORY	61
X.	PARAPHRASE	65
XI.	REPORTED SPEECH	72
XII.	ELEMENTARY PRÉCIS	80
XIII.	THE ESSAY	94
XIV.	FOREIGN WORDS AND PHRASES . . .	112
XV.	ABBREVIATIONS, WORDS TO BE LEARNT, SUGGESTIONS FOR READING . . .	114

THE STRUCTURE OF ENGLISH

FROM SENTENCE TO ESSAY

CHAPTER I

SENTENCES—PHRASES—CLAUSES

MOST of us have watched builders at work on a house and have admired the skill with which order is evolved out of the apparent chaos of bricks and mortar, lime and timber, tiles, crates, and piping. Gradually the walls rise higher and higher, half hidden by scaffolding and planks. There comes the day when the rafters are laid in position, the tiles fixed, the windows glazed. Of great importance is the plumber's work which now follows; of great importance, too, the work of the decorators who are to paint the woodwork, whitewash the ceilings, and paper or distemper the walls. At last all is finished: the scaffolding is taken down, the unused material is removed, and the house is ready for occupation.

The writing of English is not unlike the building of a house. From the apparent chaos of words and phrases, clauses and sentences, ideas and illustrations, we must learn to build the story or the description, the letter or the essay, according to some plan. We must learn also a wise use of decoration, remembering that appropriateness is preferable to meaningless elaboration. Nothing is gained by the reproduction of a famous painting on the kitchen ceiling, or the decoration of the garage in pastel of the softest mauve and green. Let us look more closely into the details of English composition, remembering that our aim is two-fold:

i. to discover the rules of building.

ii. to build our thoughts firmly and neatly into beautiful English.

SECTION A

A group of words expressing a complete thought is called a sentence, which may be as short as

Time flies,

or as long as this one of Macaulay's about Dr Johnson's biographer, Boswell:

What silly things he said, what bitter retorts he provoked, how at one place he was troubled with evil presentiments which came to nothing, how at another place, on waking from a drunken doze, he read the prayer-book and took a hair of the dog that had bitten him, how he went to see men hanged and came away maudlin, how he added five hundred pounds to the fortune of one of his babies because she was not scared at Johnson's ugly face, how he was frightened out of his wits at sea, and how the sailors quieted him as they would have quieted a child, how tipsy he was at Lady Cork's one evening and how much his merriment annoyed the ladies, how impertinent he was to the Duchess of Argyle and with what stately contempt she put down his impertinence, how Colonel Macleod sneered to his face at his impudent obtrusiveness, how his father and the very wife of his bosom laughed and fretted at his fooleries; all these things he proclaimed to all the world, as if they had been subjects for pride and ostentatious rejoicing.

Sentences which contain one subject and one predicate are called SIMPLE SENTENCES, and are classified as follows:

STATEMENTS . . .	The earth moves round the sun. A stitch in time saves nine.
QUESTIONS	Who goes there ? What's in a name ?
DESIRES (including commands, prayers, entreaties, wishes, requests)	Gather ye rosebuds. God save the King. Do go away. May he perish. Let there be light.

Short simple sentences are very effective if you wish to describe something vividly. Study this extract from Macaulay's essay on Frederic the Great :

The King led three charges in person. Two horses were killed under him. The officers of his staff fell all round him. His coat was pierced by several bullets. All was in vain. His infantry was driven back with frightful slaughter. Terror began to spread fast from man to man. At that moment the fiery cavalry of Laudohn, still fresh, rushed on the wavering ranks. Then followed a universal rout.

SECTION B

We have seen that in a simple sentence the subject and predicate may be expressed by two words, Time flies. Such sentences are rare, for few ideas can be so briefly expressed. Even in short, vivid sentences there will be found groups of words which go closely with some other word or words in the sentence.

i.e. The officers of his staff fell *all round him.*
At that moment the fiery cavalry, etc.

Such groups may do the duty of an adjective, an adverb, or a noun.

i.e. Animals *with no backbone* are called invertebrates.
I met a man *coming from the fair.*

The sun was shining *on the sea.*
High above the marshes flew the wild duck.

To be courteous towards all is a mark of good breeding.
He was fined for *defrauding the railway company.*

THAT PART OF A SENTENCE CONSISTING OF A GROUP OF WORDS EQUIVALENT TO A NOUN, ADJECTIVE, OR ADVERB, BUT NOT HAVING A SUBJECT AND PREDICATE OF ITS OWN, IS CALLED A PHRASE.

SECTION C

Study the following:

A merry heart doeth good like a medicine, but a broken spirit drieth the bones.

A storm was coming, but the winds were still,
And in the wild woods of Broceliande
At Merlin's feet the wily Vivien lay.

What is the main difference between either of these sentences and any you care to choose from the passage at the end of Section A? You will readily discover that groups of words which could have formed simple sentences have been joined together by conjunctions, and that each group contains its own subject and predicate.

A GROUP OF WORDS FORMING PART OF A SENTENCE AND CONTAINING ITS OWN SUBJECT AND PREDICATE IS CALLED A CLAUSE.

The following conjunctions often join together words or groups of words which are of the same rank or importance:

And, but, for, nor, or, both . . . and, neither . . . nor, either . . . or.

i.e. Neither a borrower nor a lender be. (Two nouns, complement of the verb 'be'.)
The night had been very wet, for large pools of water had collected in the road. (Two clauses.)
The coach rumbled on across the bleak moor and through the sleeping villages. (Two adverbial phrases.)
They said good-bye and sailed away,
But never were heard of more. (Three predicates.)

Words or groups of words which are of the same rank or importance are said to be CO-ORDINATE.

ANY SENTENCE OR ANY PART OF A SENTENCE (i.e. SUBJECT, PREDICATE, OR OBJECT) WHICH CONTAINS TWO OR MORE CO-ORDINATE PARTS IS SAID TO BE DOUBLE OR MULTIPLE.

i.e. Neither you nor he can go. (Double subject.)

The prudent man foreseeth the evil and hideth himself. (Double predicate.)

An ostrich at the Zoo swallowed two handkerchiefs, three gloves, a Kodak film spool, a pencil, a bicycle tyre valve, some nails, a collar-stud, a penny, four halfpennies, two farthings, and a Belgian franc piece. (Multiple object.)

Drink to me only with thine eyes,
And I will pledge with mine. (Double sentence.)

1. Write simple sentences about :

(*a*) the equator, (*b*) tangerines, (*c*) volcanoes, (*d*) the moon, (*e*) Handel, (*f*) Oliver Twist, (*g*) trees, (*h*) stamps, (*i*) Tennyson, (*j*) ants.

2. Write double or multiple sentences about :

(*a*) Shrove Tuesday, (*b*) Macadam, (*c*) Joan of Arc, (*d*) King Arthur, (*e*) astrology, (*f*) the Colossus of Rhodes, (*g*) Odysseus, (*h*) Epstein, (*i*) stalactites, (*j*) Merlin.

3. State briefly the difference between a phrase and a clause, and give examples of a double object, a multiple predicate, a multiple subject.

4. Describe an exciting episode similar to the one at the end of Section A.

ORAL WORK

It is important that you should train yourself to speak clearly and without hesitation. Think carefully before you answer the following questions, and remember that

i. YOU MUST CHECK RIGOROUSLY ANY TENDENCY TO HUM AND HA.

ii. YOUR ANSWERS MUST BE IN THE FORM OF COMPLETE SENTENCES.

1. (*a*) What is an escalator ?
   (*b*) Who was Joshua ?
   (*c*) Why is it inaccurate to say that the sun rises and sets ?
   (*d*) What is the difference between a planet and a star ?

(*e*) What is a fresco ?
(*f*) What is a dirigible ?
(*g*) What do you know of the Black Hole of Calcutta ?
(*h*) Which is the left and which the right bank of a river ?
(*i*) Why does lightning appear to precede thunder ?
(*j*) What are marsupials ?

2. Read the following stories ONCE ONLY, and then re-tell them accurately :

(*a*) There was to be a general election in two days, and a very youthful Liberal candidate was addressing his last meeting. Towards the end of the evening an interrupter sarcastically remarked : ' Does your mother know you're out ? ' ' Yes,' replied the candidate promptly, ' and very soon she'll know I'm in.'

(*b*) The inspector was examining a class of boys and said to one of them : ' Suppose I lent your father a hundred pounds in June, and he promised to pay me back ten pounds on the first of every month ; how much would he owe me at the end of the year ? Think carefully before you answer.' The boy without hesitation replied, ' A hundred pounds, sir.' ' You are a very ignorant little boy,' said the inspector ; ' you don't know the most elementary rules of arithmetic.' ' Ah,' replied the boy, ' but you don't know father.'

(*c*) It was St Valentine's day and the Irish maid, being unable to read, wondered how to discover and yet keep secret the contents of a love-letter which she had just received. After much deliberation she approached her mistress with the letter. ' So you want me to read you this love-letter, do you ? ' said the mistress. ' If ye plaze, mum,' said the maid ; ' and I've brought ye some cotton wool to stuff in yer ears while ye rade it.'

(*d*) Mrs Toogood was eminently respectable and belonged to every possible society for the suppression of anything. She was at the moment interviewing Mary

Jane, a somewhat dilapidated girl who had applied for the post of scullery-maid. Said Mrs Toogood: 'I ought to tell you that we are strict teetotallers here. You don't mind that?' 'Lor', no, mum,' replied Mary Jane, 'I've been in a reformed drunkard's family before.'

(*e*) The professor was staying with his friend the squire, and had noticed that of the many handsomely-bound books in the library few appeared to have been read, for their pages were uncut. During dinner one evening the conversation turned to literature, and the squire loudly boasted that despite his many activities he still found time for his books, which he affectionately described as his very old acquaintances. 'Ah, yes,' said the professor quietly, 'I'm glad to see you don't cut your old acquaintances.'

3. State what you know of the following, and give examples of each:

(*a*) indirect object, (*b*) complement of the verb, (*c*) extension of the predicate, (*d*) passive voice, (*e*) reflexive pronoun.

CHAPTER II

COMPLEX SENTENCES

STUDY this sentence:

The boat sailed when the tide was full.

What is the main statement? Obviously, The boat sailed. This, then, is our MAIN CLAUSE. The rest of the sentence does the duty of an adverb of time and modifies the verb 'sailed'. But the rest of the sentence also contains its own subject and predicate, and is therefore a clause. It is quite clear that a clause forming a subsidiary part of the sentence cannot be of the same rank as the main clause but must rank below it. Such a clause is

called a SUBORDINATE CLAUSE. Clauses of this kind may do the duty of a noun, adjective, or adverb.

He said *that it was raining.* (Noun clause, object of ' said '.)
That you have wronged me doth appear in this. (Noun clause, subject of the sentence.)
The belief *that witches fly on broomsticks* is erroneous. (Noun clause in apposition to ' belief '.)
The flowers *that bloom in the spring,* tra la,
Have nothing to do with the case. (Adjectival clause.)

Adverbial clauses are divided into eight groups, as follows:

(i) *When to the sessions of sweet silent thought*
I summon up remembrance of things past,
I sigh the lack of many a thing I sought. (Time.)
(ii) *Where the bee sucks,* there suck I. (Place.)
(iii) *Because thou hast rejected the word of the Lord,* He hath also rejected thee from being king. (Reason.)
(iv) Follow swiftly *that the message may be delivered in time.* (Purpose.)
(v) Cork is so light *that it cannot sink.* (Result.)
(vi) *If ye love me,* keep my commandments. (Condition.)
(vii) *Although all shall be offended,* yet will not I. (Concession.)
(viii) (*a*) Men fear death *as children fear to go in the dark.* (Comparison, showing manner.)
(*b*) The pond is as long *as it is broad.* (Comparison, showing degree.)

A SENTENCE CONTAINING A MAIN CLAUSE AND ONE OR MORE SUBORDINATE CLAUSES IS CALLED A COMPLEX SENTENCE.

N.B. (i) When deciding what kind of subordinate clause each is, be guided by common sense. Ask yourself the question, What is the duty of this subordinate clause? Study, for example, this sentence:

I know a bank whereon the wild thyme blows.

At first sight the word ' whereon ' may lead you to suppose that ' whereon the wild thyme blows ' is an

adverbial clause of place. A little reflection will assure you that the words qualify ' bank ' and so constitute an adjectival clause.

(ii) Though the predicates of subordinate clauses are usually expressed by a finite verb, sometimes an infinitive is used.

The experts believed *it to be a forgery.* (Noun clause, object of ' believed '.)

This must be carefully distinguished from such a construction as :

I taught him to sing,

in which ' him ' and ' to sing ' are two separate objects, indirect and direct respectively.

1. Write complex sentences about :

(*a*) Artesian wells, (*b*) four-wheel brakes, (*c*) Raphael, (*d*) Bernard Shaw, (*e*) the Rubicon, (*f*) the Davy lamp, (*g*) gorgonzola, (*h*) planets, (*i*) cameras, (*j*) Sir Isaac Newton.

2. Pick out the main and subordinate clauses in the following. Describe the subordinate clauses as fully as you can :

In the very instant when Oliver began to run, the old gentleman, putting his hand to his pocket and missing his handkerchief, turned sharp round. Seeing the boy scudding away at such a rapid pace, he very naturally concluded him to be the depredator ; and, shouting ' Stop thief ! ' with all his might, made off after him, book in hand.

But the old gentleman was not the only person who raised the hue-and-cry. The Dodger and Master Bates, unwilling to attract public attention by running down the open street, had merely retired into the very first doorway round the corner. They no sooner heard the cry and saw Oliver running, than, guessing exactly how the matter stood, they issued forth with great promptitude and, shouting ' Stop thief ! ' too, joined in the pursuit like good citizens.

Although Oliver had been brought up by philosophers, he was not theoretically acquainted with the beautiful axiom that

self-preservation is the first law of nature. If he had been, perhaps he would have been prepared for this. Not being prepared, however, it alarmed him the more; so away he went like the wind, with the old gentleman and the two boys roaring and shouting behind him.

(DICKENS: *Oliver Twist*)

3. Write sentences containing the following:

(*a*) Noun clause, object.
(*b*) Adverbial clause of concession.
(*c*) Adverbial clause of reason.
(*d*) Adjectival clause qualifying the subject.
(*e*) Noun clause in apposition to the object.
(*f*) Adverbial clause of result.
(*g*) Adverbial clauses of comparison showing manner and degree.
(*h*) Adverbial clause of condition.
(*i*) Adverbial clause of place.
(*j*) Noun clause, subject of the sentence.

4. Arrange the following as six complex sentences:

Frey was the Norse god of the sunshine and the summer showers. His name should be pronounced Fri. He was attended by a golden-bristled boar; this he sometimes rode and sometimes harnessed to a golden chariot. Frey was god of the summer; yet the Yule (or wheel) month was sacred to him and Thor. It began on the longest night of the year. Boar's flesh was eaten in honour of Frey; hence it became customary to carry in solemn procession the boar's head crowned with laurel and rosemary. Only a courageous man of spotless reputation could carve it. Frey was known in Germany as Fro; this is a phonetic spelling of the German word for happiness, and so the god was regarded as the giver of joy, especially in marriage. A piece of boar's flesh used to be awarded publicly to married couples; they must have lived together happily for a certain length of time. At Dunmow, in Essex, a flitch of bacon is awarded yearly to the happiest married couple; they must not have quarrelled and must prove this to the judges appointed.

ORAL WORK

1. Expand the following into short stories:

(*a*) Small boy —— knocker on door out of his reach —— enter bishop, who offers help — small boy asks him to knock loudly —— bishop does so —— small boy tells him to run ' like the divil '.

(*b*) Ant drinking —— falls in stream —— dove picks leaf from tree, drops it near ant, which is saved —— two days later a man out shooting aims at dove —— ant bites him in leg —— dove saved —— moral ?

(*c*) Two men riding together —— one somewhat choleric and mounted on mettlesome horse —— whipped and spurred horse when troublesome —— horse kicked and plunged in consequence —— companion, fearing danger and ashamed of friend's folly, tells him to show himself wiser than the horse.

(*d*) Rich and selfish woman dies —— angel meets her to conduct her to future home —— they pass magnificent houses and lovely gardens —— angel goes on —— they pass a trim middle-class suburb —— angel goes on —— they come to dark streets and dreary houses ——angel still goes on —— road becomes mere cart-track and crosses a bare heath —— angel stops near hovel made of sacking and rusty tins —— woman indignant at such meagre preparations —— angel expresses regret, but says that it was all he could do with the materials sent up by the woman.

2. Explain clearly how to

(*a*) alight from a bus in motion, (*b*) trace a map, (*c*) find the north star, (*d*) erect an outdoor wireless aerial, (*e*) use an automatic telephone.

3. State what you know of the following, and give examples of each:

(*a*) tense, (*b*) participle, (*c*) preposition, (*d*) relative pronoun, (*e*) impersonal verb.

CHAPTER III

CHOICE OF WORDS

YOU have learnt something about the structure of sentences by studying the parts into which they can be divided—subject and predicate, phrase and clause. In other words, you have familiarized yourself with simple analysis, a Greek word meaning ' a separating '. It is now possible to pass on to the more interesting and important work of construction, or synthesis, as it is sometimes called, another Greek word meaning ' a putting together '. Let us deal first with the choice of words.

SECTION A

The vocabularies of most of us are meagre, and it is doubtful if there is any one who can claim acquaintance with all the words in the *Oxford English Dictionary*. Even if there were such a person, he could not add impressiveness to the description of a sunset by the introduction of technical terms known only to the scientists; and we should only laugh at his description of a river scene if he referred to the river's ' aquatic peregrination through arboreal spissitude and past arundinaceous anfractuosities revealing the integuments of isosporous vascular cryptogams '. Were any one to go golfing in evening dress and opera-hat, he would be the laughing-stock of his club; yet people would look askance at him if he went to a ball in plus-fours and brogues. Dress must be appropriate to the occasion. Remember that words are the dress of thoughts and you will not go far astray. Content yourself at the outset with simple words, and make use of longer words only when you are quite sure of their meaning and appropriateness. If you choose carefully the literature you read, and if you make a wise use of your dictionary, you will steadily develop the ability to express yourself

accurately and interestingly. 'Read,' says Bacon, 'not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider. . . . Reading maketh a full man, conference a ready man, and writing an exact man.'

The refusal to be satisfied until you have chosen the right word will help greatly to improve your style. Some persons are particularly lazy, and instead of making the effort to think of the word they want, they will content themselves with a mention of the 'what's-its-name', or 'thingumbob'. It is unnecessary to warn you against using words of this sort, but perhaps you do not realize how important it is to be definite rather than vague. Consider, for instance, these opening sentences of a schoolboy's attempt to describe a lovely sunny morning:

The sunrise was of a beautiful nature in appearance. Clouds of a sombre aspect floated lazily over the heights of the mountains, and were tinged with the likeness of fire. Through the misty formations shrouding the lowest levels there shone a radiance as of shimmering brightness.

You will probably agree that this is not a successful effort. What picture does he give us of the sunrise? Nothing but vague daubs about natures and appearances, aspects and formations. How shall we rewrite the description? Let us make straight for the details. The meaning of the first sentence can be expressed in four words:

The sunrise was beautiful.

Clouds can be described by single adjectives, and to say that they floated over the heights of the mountains is about as sensible as saying that they floated over the longitudinal section of the mountains. Again, 'likeness of fire' is indefinite, and there is no reason why he should prefer 'misty formations' to 'mist', or 'lowest levels' to 'valley'. Finally, the last six words convey nothing to the reader. Rewritten simply the passage would be:

The sunrise was beautiful. Dark clouds that floated lazily

over the mountains were tinged with fire, and through the mist that overhung the valley there shone the golden light of morning.

You will be in good company if you aim at simplicity and directness, for much of the finest literature is simple and direct. It is the incapable writer who constantly uses abstract nouns, and imagines quality to be dependent on quantity. If the long-winded schoolboy were to describe his joy on returning to England after being abroad, he would probably write in this strain:

I did some travelling in foreign parts and was not conscious till then of the magnitude of my affection for England. The melancholy period of my absence is now brought to a close, nor will I take my departure on another occasion; for my feelings of regard towards the land of my birth seem to grow in intensity.

Contrast this meaningless elaboration with Wordsworth's simple language; due allowance must be made for the poetical form:

I travelled among unknown men
In lands beyond the sea;
Nor, England, did I know till then
What love I bore to thee.

'Tis past, that melancholy dream,
Nor will I quit thy shore
A second time; for still I seem
To love thee more and more.

1. Study the following passage from *Westward Ho!*:

Up flushed the rose, up rushed the sun, and the level rays glittered on the smooth stems of the palm-trees, and threw rainbows across the foam upon the coral-reefs, and gilded lonely uplands far away. Long lines of pelicans went clanging out to sea; the hum of the insects hushed, and a thousand birds burst into jubilant song; a thin blue mist crept upward toward the inner downs, and vanished, leaving them to quiver in the burning glare; the land-breeze, which had blown fresh

out to sea all night, died away into glassy calm, and the tropic day was begun.

With this as your model, write a description of a sunset or the approach of a storm.

2. After reading the following passage describe the interior of some other room :

There was a table, and a Dutch clock, and a chest of drawers, and on the chest of drawers there was a tea-tray with a painting on it of a lady with a parasol, taking a walk with a military-looking child who was trundling a hoop. The tray was kept from tumbling down by a Bible ; and the tray, if it had tumbled down, would have smashed a quantity of cups and saucers and a tea-pot that were grouped around the book. On the walls there were some common coloured pictures, framed and glazed, of scripture subjects ; such as I have never seen since in the hands of pedlars, without seeing the whole interior of Peggotty's brother's house again at one view. Abraham in red going to sacrifice Isaac in blue, and Daniel in yellow cast into a den of green lions, were the most prominent of these. Over the little mantel-shelf was a picture of the Sarah Jane lugger, built at Sunderland, with a real little wooden stern stuck on to it ; a work of art, combining composition with carpentry, which I considered to be one of the most enviable possessions that the world could afford. There were some hooks in the beams of the ceiling, the use of which I did not divine then ; and some lockers and boxes and conveniences of that sort, which served for seats and eked out the chairs.

(DICKENS : *David Copperfield*)

3. Suggest one word for each of the following :

(*a*) To discourage by fear.
(*b*) Refusal to listen to the advice of others.
(*c*) Taking no care to avoid danger.
(*d*) Lasting only for a short time.
(*e*) Difficult to manage owing to the size.
(*f*) To declare invalid.
(*g*) One who imposes on others.
(*h*) A confused mass.
(*i*) To look closely into.

(*j*) To lessen in intensitv.
(*k*) A period of ten years.
(*l*) A distortion of the face.
(*m*) Having nothing to do with the subject under discussion.
(*n*) Outline of the face as seen from the side.
(*o*) Soft and ripe.
(*p*) One who doubts the truth of things.
(*q*) A remedy against poison.
(*r*) To draw back timidly.
(*s*) Incapable of making a mistake.
(*t*) Laying down the law.

4. Write sentences illustrating the correct use of the following:

mutual, real, perfect, terrific, awful, bore, horrible, plumb, troublous, preferable.

Section B

Economy is as important in writing as in housekeeping or government expenditure. Some writers waste words, and are particularly careless in their use of adjectives. One novelist, for instance, takes her hero and heroine along 'a narrow foot-path, with its trailing border of bushes and brambles and its overhead canopy of interlaced branches'. A foot-path is usually narrow, and so the adjective is unnecessary. Moreover, a canopy cannot be anywhere else but overhead; and if the branches had not been interlaced they could not be said to have formed a canopy. In this passage, then, there are three unnecessary adjectives, and no attempt has been made by the writer to bring the scene vividly before the reader. Another novelist writes: 'Typically aloof, a solitary young Englishman was sitting at a table apart.' She might just as well have written: 'Aloof according to type, an aloof young Englishman was sitting at a table aloof.'

Contrast such carelessness with the simple accuracy of a thoughtful writer:

At Piccadilly Circus, losing patience, we beckoned to a four-wheeler and resigned ourselves to a long slow journey. A

sou'-westerly air blew through the open windows, and there was in it the scent of change, that wet scent which visits even the hearts of towns and inspires the watcher of their myriad activities with thought of the restless Force that forever cries: 'On, on!' But gradually the steady patter of the horse's hoofs, the rattling of the windows, the slow thudding of the wheels, pressed on us so drowsily that when, at last, we reached home we were more than half asleep. The fare was two shillings and, standing in the lamplight to make sure the coin was a half-crown before handing it to the driver, we happened to look up. This cabman appeared to be a man of about sixty, with a long thin face, whose chin and drooping grey moustaches seemed in permanent repose on the up-turned collar of his old blue overcoat. But the remarkable features of his face were the two furrows down his cheeks, so deep and hollow that it seemed as though that face were a collection of bones without coherent flesh, among which the eyes were sunk back so far that they had lost their lustre. He sat quite motionless, gazing at the tail of his horse.

(JOHN GALSWORTHY: *The Inn of Tranquillity*)

1. Suggest suitable adjectives to fill the following blank spaces:

The sun is pouring down his beams, and lighting up —— patch of —— —— moss on the —— tiles of the cow-shed, and turning even the —— water that is hurrying along the channel to the drain into a mirror for the —— ducks, who are seizing the opportunity of getting a drink with as much body in it as possible. There is quite a concert of noises: the —— bull-dog, chained against the stables, is thrown into —— exasperation by the —— approach of a cock too near the mouth of his kennel, and sends forth a —— bark, which is answered by two fox-hounds shut up in the —— cow-house; the —— —— hens, scratching with their chicks among the straw, set up a —— croaking as the —— cock joins them; a sow with her brood, all very —— as to the legs, and —— as to the tail, throws in some —— —— notes; and our friends the calves are bleating from the —— croft; and under all a —— ear discerns the —— hum of —— voices.

(GEORGE ELIOT: *Adam Bede*)

2. Write twenty or thirty lines on one of the following :

Night	The River
To Be Let	A Winter Sunset

3. Write sentences to illustrate the correct use of the following :

affect, effect; breath, breadth, breathe; credible, credulous; deplore, implore; envelop, envelope; ensure, insure; forbid, forebode; gamble, gambol; right, rite, wright.

4. Expand the following into a piece of connected English :

The abbey was girt not by stone walls but by a circle of poplars : slightest wind set them a-ripple : in high wind they bowed and swayed : wind kept changing trees from green to white and white to green : through the poplars a glimpse of cornland : always waving, league on league : among the corn were poppies and cornflowers : the latter seemed to burn with steady light : through corn ran a river : green meadows and poplars marked its course.

5. Suggest one word for each of the following :

(*a*) Avoiding excess.
(*b*) Expressed in few words.
(*c*) Producing the impression of largeness and solidity.
(*d*) Too forward in offering services.
(*e*) Doing good to others.
(*f*) Belonging to the first ages.
(*g*) Lacking resolution.
(*h*) Reserved in speech.
(*i*) Marked by severity.
(*j*) Of a sickly yellow colour.
(*k*) Habitually hopeful.
(*l*) That cannot be satisfied.
(*m*) Well-chosen, or well-timed.
(*n*) Annoyingly urgent.
(*o*) Sitting much.
(*p*) That looks well at first sight.
(*q*) Having reference to current or local affairs.
(*r*) In violent commotion.

(*s*) Not conforming to common rules.
(*t*) Ready to find fault.

SECTION C

Above the gateway of the temple of Apollo at Delphi, in Greece, there was an inscription which read as follows: NOTHING TOO MUCH. This is a sound maxim to remember if you wish to write well, for you will often find yourself tempted by the extremes of colloquialism and pomposity, and you must learn to steer a middle course. Study, for example, the following accounts of a Roman emperor's performance in the arena:

(i) Feeling bucked with what they said in praise of him, as a result of which he began to feel less of a silly ass, Commodus decided to do in front of the Romans what he had previously been doing among his special pals. When the day came, shoals came to the amphitheatre, partly because they wanted to clap the emperor, partly because they had the wind up, partly because they were rubber-necks. They clapped the emperor, for he really was jolly clever. He always laid his animal out, whether he shot at its head or lower down. He chopped off ostriches' necks with a sort of hooked knife, and then a panther was let loose on a criminal, and Commodus waited till it got near the man and then he did it in. Then they let loose a hundred lions all at one go, and the emperor scotched the lot. He also killed lots of elephants and one or two rhinoceroses. The animals came from all over the shop, some from India and some from Ethiopia, and hadn't been seen before by some of the people. All the time they took jolly good care that the emperor shouldn't be hurt by any of the beasts catching him on the hop when he wasn't looking.

(ii) Elated with these praises, which gradually extinguished the innate sense of shame, Commodus resolved to exhibit before the eyes of the Roman people those exercises which he had decently confined within the walls of his palace and to the presence of a few favourites. On the appointed day the various motives of flattery, fear, and curiosity attracted to the amphitheatre an innumerable multitude of spectators; and some degree of applause was deservedly bestowed on the uncommon skill of the Imperial performer. Whether he

aimed at the head or heart of the animal, the wound was alike certain and mortal. With arrows, whose point was shaped into the form of a crescent, Commodus often intercepted the rapid career and cut asunder the long bony neck of the ostrich. A panther was let loose; and the archer waited till he had leaped upon a trembling malefactor. In the same instant the shaft flew, the beast dropped dead, and the man remained unhurt. The dens of the amphitheatre disgorged at once a hundred lions; a hundred darts from the unerring hand of Commodus laid them dead as they ran raging round the arena. Neither the huge bulk of the elephant nor the scaly hide of the rhinoceros could defend them from his stroke. Ethiopia and India yielded their most extraordinary productions; and several animals were slain in the amphitheatre which had been seen only in the representations of art, or perhaps of fancy. In all these exhibitions the surest precautions were used to protect the person of the Roman Hercules from the desperate spring of any savage who might possibly disregard the dignity of the emperor or the sanctity of the god.

(GIBBON: *Decline and Fall of the Roman Empire*)

Both accounts are open to criticism. The first writer is too fond of slang, and writes as if he were talking to a friend on the playing-field. Gibbon is too fond of long words and elaborate expressions; but even so, you cannot fail to notice the vividness of the fifth, sixth, and seventh sentences. Some of you may be criticizing Gibbon's use of 'decently', but you must remember that as the word in the eighteenth century meant 'becomingly', you cannot accuse Gibbon of using a colloquialism.

The following version aims at avoiding the two extremes:

As constant praise had overcome all sense of shame, Commodus determined to give a public display of his skill in the arena. Prompted by flattery, fear, and curiosity, thousands flocked to the amphitheatre on the appointed day. The emperor's performance called forth applause that was well-deserved, for his marksmanship was perfect. With arrows whose points were crescent-shaped he severed the necks of ostriches in full flight. A panther was let loose, and Commodus waited till it had leapt at a trembling prisoner. Then

the bow twanged, the panther dropped dead, and the man remained unhurt. A hundred lions entered the arena, and with a hundred darts unerringly aimed Commodus killed them all as they ran madly round. Elephants, rhinoceroses, strange eastern animals which the Roman citizens had not seen before—all were swiftly killed by the emperor. Elaborate precautions were taken to protect him from the desperate spring of any infuriated beast.

1. Improve on the following passage:

And as the sun got higher, the forest got very quiet. The jaguars and monkeys had got right into the wood. The birds chucked singing; the butterflies gave up flying over the tops of the trees and slept on the tops of the leaves, and looked like the flowers round about. Now and then a colibri came down towards the water, made a noise near one of the flowers, and then got lost in the dark wood, where the tree-trunks were as big and dark as the pillars of a Hindoo church; or a thirsty monkey got down a liana to the top of the water, got some water in his small hand, and got back again with a noise on seeing an alligator squinting up at him through the water. In dark corners under the boughs capybaras, like rabbits, only bigger, in fact as big as sheep, kept on going round about, shoving their heads up amongst the blue water-lilies, while black and purple water-hens kept on going up and down over the leaves on the water.

2. Simplify the following passage:

When they came to the great Pyramid, they were astonished at the extent of the base and the height of the top. Imlac explained to them the principles upon which the pyramidal form was chosen for a fabric intended to co-extend its duration with that of the world; he showed that its gradual diminution gave it such stability as defeated all the common attacks of the elements, and could scarcely be overthrown by earthquakes themselves, the least resistible of natural violence. A concussion that should shatter the Pyramid would threaten the dissolution of the continent.

They measured all its dimensions and pitched their tents at its foot. Next day they prepared to enter its interior apartments, and having hired the common guides, climbed up

to the first passage, when the favourite of the princess, looking into the cavity, stopped and trembled.

(DR JOHNSON: *Rasselas*)

ORAL WORK

1. What do you know of

the Seven Years' War, the Seven Wonders of the World, the Seven Ages of Man ?

2. After reading the following poem aloud reproduce it in your own words:

BOADICEA

When the British warrior queen,
  Bleeding from the Roman rods,
Sought, with an indignant mien,
  Counsel of her country's gods,

Sage beneath a spreading oak
  Sat the Druid, hoary chief,
Every burning word he spoke
  Full of rage and full of grief:

'Princess, if our aged eyes
  Weep upon thy matchless wrongs,
'Tis because resentment ties
  All the terrors of our tongues.

'Rome shall perish,—write that word
  In the blood that she has spilt;
Perish hopeless and abhorred,
  Deep in ruin as in guilt.

'Rome, for empire far renowned,
  Tramples on a thousand states;
Soon her pride shall kiss the ground,—
  Hark! the Gaul is at her gates.

'Other Romans shall arise,
  Heedless of a soldier's name;
Sounds, not arms, shall win the prize,
  Harmony the path to fame.

'Then the progeny that springs
From the forests of our land,
Armed with thunder, clad with wings,
Shall a wider world command.

'Regions Caesar never knew
Thy posterity shall sway,
Where his eagles never flew,
None invincible as they.'

Such the bard's prophetic words,
Pregnant with celestial fire,
Bending as he swept the chords
Of his sweet but awful lyre.

She, with all a monarch's pride,
Felt them in her bosom glow,
Rushed to battle, fought and died,
Dying, hurled them at the foe:

'Ruffians, pitiless as proud,
Heaven awards the vengeance due;
Empire is on us bestowed,
Shame and ruin wait for you.'

(COWPER)

3. English is rich in words which resemble each other in meaning:

i.e. fierce, ferocious, furious, angry, grim, harsh, violent vehement.

You will notice that none of these words is an exact substitute for its neighbour; but it is useful to be able to think of such substitutes, in order that the right word may be chosen for the right passage. To a word resembling another word in meaning the name SYNONYM has been given (Greek, SUN, with, ONOMA, name). 'Synonymous' strictly means 'having the same meaning'; but as there are few words identical in meaning, it is important to understand the slight difference in meaning between a word and its synonym.

Suggest synonyms for each of the following :

admit, ascend, beseech, bulky, brusque, care, cheer, compose, defeat, desert, dread, energy, erase, fix, foil, gay, glum, guile, help, hold.

By means of sentences illustrate the difference in meaning between the synonyms.

4. Show by means of sentences the exact meaning of the following :

(*a*) receive, accept, take.
(*b*) hostile, warlike, adverse, martial, military.
(*c*) soft, tender, delicate, fragile, weak, feeble, pathetic.
(*d*) bold, daring, courageous, brave, reckless.
(*e*) cover, conceal, hide, secrete, disguise.
(*f*) bright, clear, transparent, undimmed.
(*g*) climax, culmination, goal.
(*h*) anger, annoyance, displeasure, irritation.
(*i*) warily, cautiously, carefully.
(*j*) swiftly, quickly, speedily, promptly.

5. What are the five cases of nouns in English ? Construct sentences to illustrate their uses.

6. Give the meaning and correct pronunciation of the following :

apache, chamois, disputable, eyrie, geyser, gnarled, indict, interdict, laboratory, machination, respite, languorous, slough, gibber, forecastle, gunwale, longitude, malinger, fetish, shalot.

CHAPTER IV

ORDER OF WORDS

SECTION A

IF you have some exciting story to tell, there are two ways in which to gain the attention of your listeners : you can startle them by abruptly stating the facts and afterwards enlarging upon them, or you can keep your

listeners in suspense by working gradually up to a climax. Great importance attaches to the beginning and the end of a story. So it is with the sentence. If you wish to emphasize a word or group of words, put it at the beginning or the end of the sentence : no effect will be obtained if you introduce it casually in the middle. In *Tom Brown's Schooldays* we read of a fight between Tom and Slogger Williams. Arthur, the innocent cause of it all, is frightened and does not know what to do. He hates fighting and only once can muster up enough courage to approach the ring. Notice the effective position given to the word ' once ' in the following sentence :

Once only, when the shouts of ' Well done, Brown ! ' ' Huzza for the School-house ! ' rose higher than ever, he ventured up to the ring, thinking the victory was won.

In Samson's riddle the emphasis is on the last word in each clause :

Out of the eater came forth meat, and out of the strong came forth sweetness.

You will notice that when a word or group of words is placed at the beginning or the end of a sentence or clause for the sake of emphasis, some deviation from the normal order results. It is this deviation which attracts the reader's attention, and so gives prominence to the required word or words. For example, the extension of the predicate usually comes after the verb ; in Lord Lytton's description of the eruption of Vesuvius there is the following effective sentence in which the extension of the predicate is placed first :

Bright and gigantic through the darkness, which closed around it like the walls of hell, the mountain shone—a pile of fire.

Even though no emphasis is required, a change of order adds a pleasing variety to the sentence. Notice this sentence, which occurs in a description of a stormy night :

The clouds ran wildly across the sky, and between them danced the stars, hither and thither, here and there, while the horned moon scudded through the wrack.

(SHEILA KAYE-SMITH : *The Tramping Methodist*)

Notice how effectively Meredith displaces words and phrases in this extract from *The Ordeal of Richard Feverel* :

An oppressive slumber hung about the forest-branches. In the dells and on the heights was the same dead heat. Here where the brook tinkled it was no cool-lipped sound, but metallic, and without the spirit of water. Yonder in a space of moonlight on lush grass, the beams were as white fire to sight and feeling . . . Tongue out of mouth trotted the little dog after him ; couched panting when he stopped an instant ; rose wearied when he started afresh. Now and then a large white night-moth flitted through the dusk of the forest.

The subordinate clauses of complex sentences require careful handling, and great emphasis is laid on the main clause if it is placed at the end of the sentence. Study these extracts from *Dombey and Son* :

As it grew later in the night, and footsteps in the street became so rare that he could hear them coming, count them as they passed, and lose them in the hollow distance, he would lie and watch the many-coloured ring about the candle, and wait patiently for day.

How many times the golden water danced upon the wall, how many nights the dark, dark river rolled towards the sea in spite of him, Paul never counted, never sought to know.

Notice the effective postponement of the main clause in this passage from Herman Melville's *Moby Dick* :

Though amid all the smoking horror and diabolism of a sea-fight, sharks will be seen longingly gazing up to the ship's decks, like hungry dogs round a table where red meat is being carved, ready to bolt down every killed man that is tossed to them ; and though, while the valiant butchers over the deck-table are thus cannibally carving each other's live meat with carving knives all gilded and tasselled, the sharks, also, with their jewel-hilted mouths, are quarrelsomely carving away under the table at the dead meat ; and though, were you to

turn the whole affair upside down, it would still be pretty much the same thing, that is to say, a shocking sharking business enough for all parties; and though sharks also are the invariable outriders of all slave ships crossing the Atlantic, systematically trotting alongside, to be handy in case a parcel is to be carried anywhere, or a dead slave to be decently buried; and though one or two other like instances might be set down, touching the set terms, places, and occasions when sharks do most socially congregate, and most hilariously feast; yet there is no conceivable time or occasion when you find them in such countless numbers, and in gayer or more jovial spirits, than around a dead sperm whale moored by night to a whale ship at sea.

When the words without which the main predicate is incomplete are placed at the end of a sentence, such a sentence is called PERIODIC.

When the main predicate appears at the beginning of a sentence and is followed by qualifying phrases or clauses, such a sentence is called LOOSE.

1. Rearrange the following sentences more effectively:

(*a*) A form lay in the bare, white-walled room, empty of all but a streak of sunshine smeared along the dustless floor, covered by a sheet.

(*b*) Then it seemed to him that a figure came towards him out of the trees, the figure of Rachel's child down the shining surface of Portland Place.

(*c*) A spell of dry frost came after this season of congealed dampness, when strange birds began to arrive silently from behind the North Pole on the upland of Flint-comb-Ash.

(*d*) The hope of reunion was vain if wife was separated from husband in the darkness, or parent from child.

(*e*) The guilty Captain opened the door, stealing down on tiptoe in the dark, closed it softly after him, and took to his heels at the hour of midnight, when Brig Place was buried in slumber, and Mrs MacStinger was lulled in sweet oblivion, with her infants around her.

(*f*) The leaves were still green. A gentle breeze stirred them a little, sweeping over the top; but the discovery of

several spear-blades was what had startled the girl, protruding from the mass of foliage.

(*g*) A decrepit cab was waiting in the road with a thin rake of a man for a driver for a possible customer outside the station.

(*h*) He had one taste, which may be pardoned in a boy, a taste for severe practical jokes, but which is almost invariably the sign of a bad heart when habitually and deliberately indulged by a man of mature age and strong understanding.

2. Construct ten sentences containing words in emphatic positions.

3. Distinguish between the following:

lightening, lightning; law, lore; dying, dyeing; singing, singeing; wave, waive; migrate, emigrate; speculation, peculation; apposite, opposite; unequal, unequalled; formerly, formally; virtuously, virtually; rapt, wrapped; mean, mien; born, borne; distract, detract.

Section B

It is important to study the order of words not only for the sake of emphasis but also for the sake of (*a*) accuracy and (*b*) rhythm. Here are two examples of careless writing:

(*a*) Apart from the Treaty of Locarno no agreement involving military commitments has been concluded since the war began between this country and Belgium.

(*A Cabinet Minister*)

(*b*) Dean Liddell, who was, I think, at that time an octogenarian, and his party were held up for a good many hours and suffered much from cold.

(*A correspondent*)

Always arrange your words so that there can be no possibility of a double meaning, and try to develop an ear for pleasing rhythm. You will easily notice the careless arrangement of words in the first extract, and perhaps some of you have discovered the awkward rhythm caused

in the second extract by separating the two subjects of the sentence.

These few hints may be of use:

(i) If there are two or more phrases or clauses of unequal length, it is usually effective to arrange them in ascending order of length.

Sweeping down the mountainside and carrying all before it in its onward rush, the torrent threatened the safety of the entire village.

This arrangement is peculiarly effective when the sentence consists of two main clauses, the second of which is an enlargement upon the first.

All the world knows the history of his malady: all history presents no sadder figure than that of the old man, blind and deprived of reason, wandering through the rooms of his palace, addressing imaginary parliaments, reviewing fancied troops, holding ghostly courts.

(THACKERAY, referring to George III)

(ii) Avoid placing two or more subordinating conjunctions together. This, for example, is an extraordinarily clumsy sentence:

In games courage is very necessary, because if when one is playing football one is attacked by an opponent, there must be no hesitation in returning the attack.

(iii) If a sentence is long, see to it that it does not suggest a mere jotting down of ideas as they have happened to come into your head. Mr Wyndham Lewis comically ascribes this ill-constructed sentence to Helen of Troy, who apparently was too engrossed in flirting to devote any time to the study of syntax:

I think the League of Nations is doing very fine work and I think they should be supported, because they are doing good work and everybody should encourage the League, because if there should be a war they might be able to prevent it if they were successful.

The inaccuracies are too glaring to need any comment. Contrast with this a sentence from Milton's *Areopagitica*, a pamphlet in defence of the liberty of the Press:

I cannot praise a fugitive and cloistered virtue unexercised and unbreathed, that never sallies out and seeks her adversary, but slinks out of the race where that immortal garland is to be run for, not without dust and heat.

(iv) Avoid separating words that should go closely together. You have no doubt come across such comical advertisements as:

Car for baby that will fold flat and can be taken to pieces in thirty seconds.

Or such sentences as:

While gazing at the latest Parisian models in the windows of the Galeries Lafayettes a No. 12 omnibus mounted the pavement and knocked the unfortunate woman down.

For the floor I chose rubber carpeting in a fresh leaf-green, with those nursery carpets illustrating the rhymes, which are guaranteed not to slip.

(v) Be careful that sentences follow in logical order; failure to observe this may result in such a comical mistake as appeared in a parish magazine:

A rummage sale will be held in the village hall. This is a chance for the ladies of the congregation to get rid of anything that is not worth keeping, but is too good to throw away. Don't forget to bring your husbands.

1. Improve upon the construction of the following:

(*a*) The police became suspicious of him, and on Saturday they surrounded the head of the pit where he was employed in considerable force and arrested him.

(*b*) Securely pierced by a long brass toasting-fork Elizabeth held a square piece of bread to the glowing flameless fire.

(*c*) At a large gathering in the Engineers' Hall in the Rue

Blanche, speakers expressed their indignation at the massacre of Jews in French and Yiddish.

(*d*) As the R 101 passed over London, pedestrians and vehicles of all sorts stopped to gaze up at her.

(*e*) Finding a suitable compartment they carefully bestow their lighter luggage on the racks, and leave the carriage wandering about the platform until it is time for the train to start.

(*f*) The boy landed in America from the Netherlands, where he was born at the age of seven with his grandfather.

(*g*) There are few celebrities worth waiting for four hours in a hot queue on a hot night for.

(*h*) Being a very cold day he wanted to sit near the fire.

(*i*) The Prince of Wales must have seen when he was touring the mining districts some of the hardships which he never comes across in his own sphere last week.

(*j*) It is sometimes unfortunately merely a blind patriotism that often inspires some people.

2. Rewrite the following more effectively:

I walked down an aisle. The echoes of my footsteps seemed almost loud enough to be heard on the Wilderness Road. No one could have a more contemptuous disbelief in ghosts than I. The man's words, however, about the ghost of Fenella Stanley haunted me. I reached the heavy nailed door leading down to the crypt. Then I lit the lantern. The rusty key turned stiffly in the lock. I wished to relieve my hands. They were burdened with the implements I had brought. So I slung the hair-chain of the cross around my neck. I intended merely to raise the coffin-lid sufficiently high to admit of my slipping the amulet in.

With much difficulty I opened the door. Then I entered the crypt. The atmosphere was not noisome. It was, however, heavy and charged with an influence that worked an extraordinary effect upon my brain. This feeling passed. Almost immediately after this a sensation came upon me of being fanned. By clammy bat-like wings, I thought. Then another idea seized me. I thought the crypt scintillated with the eyes of a malignant foe. I seemed to be fighting against this foe towards my father's coffin. It was like a dreamer fighting against a nightmare. At last I fell over one of the

heaps of old Danish bones in a corner of the crypt. The candle fell from my lantern. I was in darkness. I sat there. I passed into a semi-conscious state. I saw a figure at the apex of a towering pyramid. This pyramid was built of phosphorescent human bones. They reached far, far above the stars. The figure was that of the Queen of Death, Nin-ki-gal. She was scattering seeds over the earth below.

(The correct version will be found in *Aylwin*, by THEODORE WATTS-DUNTON, Chapter IX, Section v)

3. Write sentences to illustrate the correct use of the following:

alteration, altercation; civil, civic; craft, crafts; dual, duel; eldest, oldest; eligible, legible; amend, emend; expensive, expansive; faint, feint; spare, sparse.

ORAL WORK

1. After Sir Bedivere had overcome temptation and hurled Excalibur into the mere, he was ordered to carry the wounded Arthur to the water's edge. Read aloud the following description of the incident:

But, as he walk'd, King Arthur panted hard,
Like one that feels a nightmare on his bed
When all the house is mute. So sigh'd the King,
Muttering and murmuring at his ear, 'Quick, quick!
I fear it is too late, and I shall die.'
But the other swiftly strode from ridge to ridge,
Clothed with his breath, and looking, as he walk'd,
Larger than human on the frozen hills.
He heard the deep behind him, and a cry
Before. His own thought drove him like a goad.
Dry clash'd his harness in the icy caves
And barren chasms, and all to left and right
The bare black cliff clang'd round him, as he based
His feet on juts of slippery crag that rang
Sharp-smitten with the dint of armed heels—
And on a sudden, lo! the level lake,
And the long glories of the winter moon.

(TENNYSON: *Morte d'Arthur*)

What effective use does Tennyson make of vowels and consonants ?

Make up sentences which by their sound will convey the suggestion of bees humming, horses galloping, wind howling, and waves breaking on rocks.

THE USE OF WORDS IN SUCH A WAY THAT THE SENSE IS CONVEYED BY THE SOUND IS CALLED ONOMATOPOEIA.

2. Read the following Limerick aloud and then try to repeat it from memory :

A tiger with tastes anthropophagous
Felt a yearning inside his oesophagus.
When he spied a fat Brahmin,
He said : ' What's the harm in
The peripatetic sarcophagus ? '

3. Point out the inaccuracies in each of the following :

(*a*) Spring gives us fresh energy to finish the winter with.
(*b*) I went out immediately but saw nobody looking through the window.
(*c*) Mr Arthur Symonds, chairman of the East Stow Rural District Council, whom he alleged libelled him, has offered an apology.
(*d*) Scientific data on this subject has been meagre.
(*e*) After telling the dog to lay down, he laid on the bed.
(*f*) The river has overflown its banks between Laleham and Chertsey.
(*g*) A series of reforms have already been instituted.
(*h*) Square tins of every shape lay piled about him.
(*i*) As the train ploughed its way speedily along, there could be heard the shrill gobble-gobble of the turkeys in the luggage van.
(*j*) In front of me there was a brick wall built of irregular blocks of granite, and behind me the sky was bespattered with stars.

4. Explain what is meant by the following :

(*a*) antecedent, (*b*) interrogative adverb, (*c*) imperative mood, (*d*) enlargement of the subject, (*e*) emphasizing pronoun.

5. State the rule for

(*a*) the plural of nouns which in the singular end in ' y '.
(*b*) the agreement of a verb with a collective noun.
(*c*) the pronunciation of ' c ' when followed by a vowel.
(*d*) the correct mood to be used after the conjunction ' if '.
(*e*) the correct use of the present participle.

CHAPTER V

SIMILE AND METAPHOR

SECTION A

A VIVID description often results from the direct comparison of one thing to another. If you wish to describe the veins on a fisherman's bared arm as he hauls in a heavily laden net, you may just make a simple statement :

The veins stood out clearly on his arm.

That is accurate enough, but how dull ! A little imagination, a careful choice of words, and there results a sentence so striking that at once it commands our attention :

He tugged at the coarse ropes till, like lines of blue enamel round a vase of bronze, the long veins rose up on his arms.

Poetry abounds in these comparisons. When the Duke of Gloucester, after supposing himself to have been deceived by the son he loved so much, is treacherously blinded because of his devoted service to King Lear, he cries aloud in anguish :

> As flies to wanton boys are we to the gods :
> They kill us for their sport.

Shelley repeatedly introduces comparisons : there are

no fewer than nine in his ode *To a Skylark.* One of them is as follows:

Higher still and higher
From the earth thou springest
Like a cloud of fire;
The blue deep thou wingest,
And singing still dost soar, and soaring ever singest.

The Latin word for 'like' is 'similis', and so we say that THE COMPARISON OF ONE THING TO ANOTHER FOR THE PURPOSE OF ILLUSTRATION IS CALLED A SIMILE.

As the simile depends for its effect on surprise, the writer must choose a comparison between two objects which at first sight appear to be dissimilar, but in reality have one or two points in common. For instance, when Tennyson says of someone's hair that it is

More black than ashbuds in the front of March,

the reader, who at first is conscious only of dissimilarity between hair and ashbuds, discovers to his surprise a point of resemblance between the two—a dark gloss. Further than this the comparison must not be pressed, for it would not be flattering if we took into account the ashbud's stickiness.

Notice these effective similes:

The leaded windows were bright and speckless, and the door-stone was as clean as a white boulder at ebb tide.
(GEORGE ELIOT)

The coasts of western England are like the death of a western man in battle—violent and heroic. The land dares all and plunges into a noisy sea. This coast of eastern England is like the death of one of these eastern merchants here—lethargic, ill-contented, drugged with ease. The dry land slips, and wallows into a quiet, very shallow water, confused with a yellow thickness and brackish with the weight of inland water behind. (HILAIRE BELLOC)

As morning mowers, who side by side slowly and seethingly advance their scythes through the long wet grass of marshy

meads; even so these monsters swam, making a strange, grassy, cutting sound, and leaving behind them endless swaths of blue upon the yellow sea.

(HERMAN MELVILLE: Describing right whales swimming in water covered with brit, a small yellow substance on which they largely feed)

1. Suggest similes to illustrate the following:

(*a*) An express train at night in the open country.
(*b*) A waterfall.
(*c*) A sprinter waiting for the report of the starting-gun.
(*d*) A steam-roller going uphill.
(*e*) Workmen busy with pneumatic drills.
(*f*) Clouds in rounded masses on the horizon.
(*g*) Mist on a mountain.
(*h*) A policeman on point duty in a crowded thoroughfare.
(*i*) Sunlight on the sea.
(*j*) A tumbledown house by the riverside.

2. Write sentences containing similes based on the following:

(*a*) Chaff.
(*b*) Thunder.
(*c*) Statue.
(*d*) Mule.
(*e*) Snow in summer.
(*f*) Aspen leaf.
(*g*) Water.
(*h*) Dove.
(*i*) Colossus.
(*j*) Comet.

3. Write sentences to show what prepositions should be used after the following:

conducive, confide, conform, deprive, different, encroach, entitle, prefer, remonstrate, succumb.

SECTION B

Study these sentences:

(*a*) The sound of the horses galloping past was like thunder.
(*b*) The horses thundered past.

The first sentence obviously contains a simile; but what are we to say of the second? No direct comparison has been made between galloping and thunder, although some comparison is implied in the verb 'thundered'. The statement in (*b*) is bolder than that in (*a*) because two ideas have been fused into one—the galloping and thunder—and the galloping is regarded for the moment as identical with thunder. Such fusion of ideas is common in everyday speech. For instance, instead of saying that we refuse to believe all that the Press tells us, we often talk of refusing to 'swallow' all that the Press says. The information contained in the newspapers is regarded for the time being as identical with food, which we may be willing to taste but not to swallow. Again, instead of saying that some one is fond of praising himself, we often say that he likes 'blowing his own trumpet'. For the time being such a person is regarded as being a trumpeter. You will notice that in such expressions words have been transferred from a literal to a figurative, or illustrative, meaning. As the Greek word for 'to transfer' is 'metapherein', we say that

A FIGURATIVE USE OF TERMS IN WHICH ONE THING IS REGARDED FOR THE TIME BEING AS IDENTICAL WITH ANOTHER IS CALLED A METAPHOR.

If two or more metaphors are combined in one sentence, care must be taken that the metaphors are derived from the same source; otherwise the result will be what is called a mixed metaphor. For instance, you may aptly refer to a sum of £100, the result of many years' careful saving, as a 'nest-egg'. Again, you may say that your savings are something 'to fall back on in time of need'. It would be ludicrous to combine these ideas and refer to the £100 as a 'nest-egg to fall back on in time of need'.

The following is an amusing example of a mixed metaphor, taken from the sermon of a preacher who shall be nameless:

Spurred on by devotion to the cause of bringing back lost sheep to the fold, let us all, when the waves of hostility deluge us, turn the other cheek and unmurmuringly bite the dust, confident that when we have sailed faithfully over the sands of time, we shall anchor peacefully in the green fields of eternity.

1. Show by examples how the following are used metaphorically:

(*a*) Oil on troubled waters.
(*b*) Pearls before swine.
(*c*) Take up the cudgels.
(*d*) Spur a willing horse.
(*e*) Bite the dust.
(*f*) Sound the death-knell.
(*g*) Play second fiddle.
(*h*) Run the gauntlet.
(*i*) Ride for a fall.
(*j*) A rift within the lute.
(*k*) Tarred with the same brush.
(*l*) Break a butterfly on the wheel.
(*m*) Fall on one's feet.
(*n*) Turn a deaf ear.
(*o*) Pay the piper.
(*p*) Paint the lily.
(*q*) A pig in a poke.
(*r*) Swing of the pendulum.
(*s*) Lie in the bed one has made.
(*t*) Trim one's course.

2. Metaphors are derived from many sources. 'To show the white feather', meaning 'to be guilty of cowardice', is derived from cock-fighting, white feathers in a cock's tail being supposed to denote an inferior breed. Mention two metaphors derived from each of the following:

navigation, music, architecture, hunting, swimming, agriculture, eating, painting, books, household duties.

3. Explain the difference in meaning between the following:

censer, censor; flagrant, fragrant; historic, historical;

honorary, honourable; informant, informer; judicial, judicious; loathe, loth; loose, lose; marshal, martial; politic, political.

ORAL WORK

1. Point out the catch in the following:

A thirsty Scotsman had sixpence, but was loth to part with his money for a drink. So he pawned his sixpence for fivepence, and sold the pawn-ticket to a friend for fourpence. He now had ninepence, and was thus able to have a threepenny drink and still keep sixpence in his pocket.

2. What are the three Rs?

3. Who was Procrustes and what adjective formed from his name is in common use?

4. Talk for not more than five minutes on one of the following subjects:

(*a*) Training for the school sports.
(*b*) Suggestions for the half-term holiday.
(*c*) Are airships superior to aeroplanes?
(*d*) Detective stories.
(*e*) Choosing a dog.
(*f*) Should schools be abolished?
(*g*) 'He who hesitates is lost'.

CHAPTER VI

PUNCTUATION

THE object of punctuation is to mark pauses, or breathing spaces, and to ensure clearness of meaning. There are no hard and fast rules about punctuation, but the following hints should be studied.

The FULL STOP is used

(i) at the end of a sentence:

The utmost which we can reasonably hope or fear is to fill a vacant hour with prattle and be forgotten.

(DR JOHNSON)

(ii) After abbreviations:

D.D., Rev., Hon., R.M.S.P.

If the last letter of the abbreviation is also the last letter of the complete word, the full stop need not be used:

Bart, Mr, Messrs, and so on.

N.B.—If the sentence is in the form of a question or exclamation, the appropriate sign will take the place of the full stop:

Do you hear anything? Do you notice any change?

The volcano lit up everything about us with the greatest distinctness—but, O God, what a scene it was to light up!

The COMMA is used

(i) to separate fairly long co-ordinate clauses:

His plans were bold and fiery, and his conceptions glowed with barbaric lustre.

I told them that I should not return until the morning, and that no callers were to be admitted.

(ii) to mark off parentheses consisting of more than one word (a parenthesis being a word or group of words having no grammatical connexion with the rest of the sentence):

The socket of the lost eye presented, it is true, a frightful appearance.

(iii) to mark off adverbial clauses, unless these are very short:

Although we had been intimate associates, yet I knew very little of Jones.

I falter where I firmly trod.

(iv) to mark off co-ordinate words or groups of words not linked together by conjunctions :

The house was gaunt, dilapidated, weather-beaten, and untenanted.

It was then that he spoke of the object of my visit, of his earnest desire to see me, and of the solace he expected me to afford him.

(N.B.—When two or three short adjectives occur, the first of which expresses a liking or dislike, commas are omitted :

e.g. I saw a jolly little black boy in the park.)

(v) to mark off phrases in apposition :

Borodin, the composer of the opera entitled *Prince Igor*, was a professor of chemistry at the Academy of Medicine, St Petersburg.

(vi) to mark off the vocative case :

I assure you, my dear fellow, that I saw the ghost myself.

Gentlemen, the King !

The COLON is used

(i) to mark off two or more main clauses which are closely connected in thought, but unconnected by conjunctions :

Where the Greeks had modesty we have cant : where they had poetry we have cant : where they had anything that delights, exalts, or adorns humanity, we have nothing but cant, cant, cant.

(T. L. PEACOCK : *Crotchet Castle*)

One glance at the man reassured me : he seemed incapable of treachery, and I felt that I could trust him.

(ii) to introduce the exact words of a speaker :

I nodded, and my friend continued : ' Have you ever noticed the scar on Jim's face ? '

(iii) to introduce enumeration :

Tourists should be provided with the following : passports, travelling rugs, maps, and bathing costumes.

The SEMICOLON is used

(i) to separate long co-ordinate clauses :

Since my escape I have had several conversations on this subject with an old schoolmaster of this district ; and it was from him that I learned the use of the words ' cylinder ' and ' sphere '.

(ii) to separate a number of subordinate clauses of the same kind :

Harry was liked because he was likeable ; because he was rich, handsome, jovial, well-born, well-bred, brave ; because, with jolly topers, he liked a jolly song and bottle ; because, with gentlemen sportsmen, he loved any game that was a-foot or a-horseback ; because, with ladies, he had a most modest blushing timidity which rendered the lad interesting ; because, to those humbler than himself in degree he was always magnificently liberal. and anxious to spare annoyance.

(THACKERAY : *The Virginians*)

(iii) when a co-ordinate clause is introduced by such adverbs as OTHERWISE, SO, STILL, THEN, THEREFORE, YET:

All night they fought the fire ; yet in the morning it was still raging furiously.

The DASH is used

(i) to indicate the emphatic isolation of some word or words from the main construction :

One thought was uppermost in his mind, and one motive prompted every action—revenge.

(ii) to indicate interruption :

' Get out of this, or I'll—'
' Easy, guvner,' broke in the man, ' and give me a chanst.'

(iii) to summarize a multiple subject or object :

Books, papers, rugs, cushions—all lay scattered in confusion. Such wonderful roses, lilies, camellias, such tulips, such a host of flowering plants of every possible kind and colour, from staring white to sooty black—such a wealth of blossoms Kovrin had never seen.

(iv) to indicate hesitation :

Please, sir, I was just going to—I mean, Smith asked me to—Oh, well, I was talking.

INVERTED COMMAS are used

(i) to indicate the exact words of a speaker :

The schoolmaster said : ' Can any of you tell me what an eclipse of the moon is ? ' One small boy put up his hand and replied : ' Please, sir, an eclipse of the moon is when the sun and earth get between it and them.'

N.B. If the quotation is broken by some such words as ' he said ', no capital letter is required for the word that resumes the quotation, unless such a word would normally begin with a capital, e.g. :

' Come here,' said the man, ' and tell me all about it.'

' Of all musicians,' continued the lecturer, ' Bach is the greatest.'

A quotation within a quotation is indicated by two inverted commas :

' Can you tell me,' he said, ' who it was that described James I as " the wisest fool in Christendom " ? '

Some prefer to use two inverted commas to mark the exact words of a speaker ; a quotation within a quotation must then be marked by one inverted comma.

(ii) to indicate titles of books, plays, etc. :

Mr Bernard Shaw is the author of ' Saint Joan '.

N.B. In books it is customary to print such titles in italics.

The APOSTROPHE is used

(i) to denote the genitive case :

The linnet's eggs are pale bluish-grey, speckled with deep red.

The chaffinch eats seeds of various kinds, and it requires a good supply of ants' eggs.

(ii) to denote an omission :

It's no use crying over spilt milk.

First Charwoman : ' Wot did 'e say ? '

Second Charwoman : ' 'E said it was a case of scalpable negligence.'

First Charwoman : ' An' wot did you say ? '

Second Charwoman : ' " Pig ! " says I, an' swep' out.'

The HYPHEN is used

(i) in compounds : book-case, Anglo-American.

(ii) to separate letters or syllables :

The accent is on the first syllable of the word ' laboratory ' : lab'or-a-tor-i.

Punctuate the following correctly :

(*a*) betty was walking home through the park with her mother after having been to church for the first time suddenly she felt in her pocket and looking up at her mother said how much did you get out of the bag they passed round in church mummy i got sixpence

(*b*) a grant of land was made by matilda the daughter of henry I to the abbey of reading

(*c*) vegetables grain insects the flesh of dead bodies all form the diet of the armadillo

(*d*) trust in god and keep your powder dry was cromwells advice to his soldiers one day as they were crossing a river and it was his practical nature that enabled cromwell to win his victories

(*e*) in one day the provisions were exhausted in two days the water supply gave out in a week there were but three survivors when help arrived only one was left to tell the tale

(*f*) who can tell me asked the simpleton if it was alfred who after burning the cakes just before the battle of waterloo remarked let conflagration rage of whatsoever is combustible

(*g*) a letter addressed to messrs perkins and sons ltd was by mistake delivered to the very rev h h walters dd who also received one from the rt hon lord dundoodle the cousin of david patrick lld mus doc

(*h*) despairing second to boxer come on charlie get into yer man voice from the audience e cant bloomin well see cos is eyes are closed up despairing second never mind charlie if yer cant see is face it im from memory

(*i*) ladies and gentlemen i am delighted more delighted than i can well express to see before me after so long an absence from this happy little isle of wight so many dear old cowes faces

(*j*) this is the first class in english spelling and philosophy nickleby said squeers beckoning nicholas to stand beside him well get up a latin one and hand that over to you now then wheres the first boy please sir hes cleaning the back parlour window said the temporary head of the philosophical class so he is to be sure rejoined squeers we go upon the practical mode of teaching nickleby the regular education system c l e a n clean verb active to make bright to scour w i n win d e r der winder a casement when the boy knows this out of the book he goes and does it its just the same principle as the use of the globes wheres the second boy please sir hes weeding the garden replied a small voice to be sure said squeers by no means disconcerted so he is b o t bot t i n tin bottin n e y ney bottinney noun substantive a knowledge of plants when he has learnt that bottinney means a knowledge of plants he goes and knows em thats our system nickleby what do you think of it its a very useful one at any rate answered nicholas i believe you rejoined squeers not remarking the emphasis of his usher third boy whats a horse a beast sir replied the boy so it is said squeers aint it nickleby i believe there is no doubt of that sir answered nicholas of course there isnt said squeers a horse is a quadruped

and quadrupeds latin for beast as everybody thats gone through the grammar knows or else wheres the use of having grammar at all where indeed said nicholas abstractedly as youre perfect in that resumed squeers turning to the boy go and look after my horse and rub him down well or ill rub you down the rest of the class go and draw water up till somebody tells you to leave off for its washing day tomorrow and they want the coppers filled so saying he dismissed the first class to their experiments in practical philosophy and eyed nicholas with a look half cunning and half doubtful as if he were not altogether certain what he might think of him by this time

(DICKENS : *Nicholas Nickleby*)

(*k*) it remains to speak of chivalry that peculiar and often fantastic code of etiquette and morals which was grafted upon feudalism in the eleventh and succeeding centuries the practical influence of chivalry has been exaggerated chivalrous ethics were in great measure the natural product of a militarist age bravery and patriotism loyalty and truthfulness liberality and courtesy and magnanimity these are qualities which the soldier even in a semi-civilised society discovers for himself the higher demands of chivalric morality were as habitually disregarded as the fundamental precepts of the christian faith the chivalric statesmen of the middle ages from godfrey of bouillon to edward iii and the black prince appear under the searchlight of historical criticism not less calculating than renaissance despots or the disciples of frederick the great of prussia but something less than justice has been rendered to the chivalric ideal the ethics which it embodied were arbitrary and one-sided but they represent a genuine endeavour to construct if only for one class a practicable code of conduct at a time when religion too often gloried in demanding the impossible chivalry degenerated into extravagance and conventional hyperbole but at the worst it had the merit of investing human relationships and human occupation with an ideal significance in particular it gave to women a more honourable position than they

had occupied in any social system of antiquity it rediscovered one half of human nature but for chivalry the beatrice of dante the laura of petrarch shakespeares miranda and goethes marguerite could not have been created much less comprehended.

(H. W. C. DAVIS: *Medieval Europe*)

ORAL WORK

1. Make sense of the following merely by altering the punctuation:

It was summer-time and the sun rose early on his perch. Chanticleer was already heralding the birth of a new day, clad only in bathing-costume, mackintosh, and bedroom slippers. Once bright blue, but now scratched and faded, Tom hurried off for his morning dip in the cowsheds. The cows were waiting to be milked, and thought Tom looked very patient chewing the cud. Lowing gently and flicking flies off with lazy swing of the tail, Tom passed the pond. Where the ducks were probing for worms in the slime he sat down. On a stile, taking off mackintosh and slippers, prior to the final sprint over the grass, an old sow stared wonderingly at him with whirring wings. From a nearby hedge a partridge shot up, calling out a cheery 'Good morning, Master Tom.' The farmer's wife hailed him with a wave of her hand curling up from the single chimney of the old farmhouse. Blue smoke told of preparations for breakfast: bacon frying in the enormous kettle, water bubbling merrily on the snow-white tablecloth, bowls of steaming porridge and plates of hot rolls. Straight from the oven the farmer's wife invited Tom to call in after his dip in the frying-pan. Tom knew there would be eggs as well as bacon, and he loved eggs with a grin and a chuckle. He quickly thanked her, for her kindness soon ran off and was lost to sight among the willows

2. Describe the following briefly and accurately:

bay window, oriel window, dormer window, French window, casement window.

3. What is the meaning of the following?

French leave, Dutch courage, Spanish main, Greek calends, Roman type.

4. Correct the following:

(*a*) I never remember to have seen so huge an elephant.
(*b*) They never have and never will believe the story.
(*c*) He was neither a diplomat in theory or practice.
(*d*) If cold milk disagrees with the baby, boil it.
(*e*) The villain, seizing a bottle full of hatred and envy, hurled it at his rival.
(*f*) Mr Jones presents his compliments to Mr Smith and has he taken his suit-case from the club accidentally containing one pair of pyjamas, a tooth-brush, and a bottle of castor oil ?
(*g*) The crew was rowing like one man.
(*h*) Nothing but games please him.
(*i*) The apple was the sweetest he had ever eaten before.
(*j*) He preferred to work after tea rather than go to the cinema.

CHAPTER VII

THE PARAGRAPH

NOTHING is more bewildering than a confused succession of sounds or symbols ungoverned by any principle of construction. The eye and the ear play such an important part in the processes of thought that some orderly arrangement of the sounds or symbols is essential if the meaning is to be fully understood. Can you see at once how many upright strokes there are in the next line ?

| | | | | | | | | | | | | | | | | | | |

Arrange them according to some definite plan, and their number becomes easily apparent:

| | | | | | | | | | | | | | | | | | | |

The eye can easily distinguish the units of small groups,

as in music the ear can easily detect the grouping of sounds in certain definite time patterns.

A similar principle applies to English composition; for although nothing would be gained by arranging sentences in groups of equal length, you will readily agree that no thoughts can be well expressed by a succession of sentences forming one shapeless mass. There must be some pattern, for effective writing depends on the arrangement of sentences in well-defined groups. Let us imagine that we wish to describe a suicide's death. The description can be easily grouped in this manner:

i. PREPARATION . Man approaches river: eager to die: takes his stand ready for the plunge.
ii. THE PLUNGE . Description of the water: its fantastic appearance: the plunge.
iii. CHANGE OF MIND . . . Sudden desire to save himself and accept life, however hard: he struggles and sinks.
iv. DEVELOPMENT . Rises again and yet again: at last overcome.
v. CLIMAX . . . Discovery of body a week later.

Here are the groups as written by Dickens in *Sketches by Boz*:

He crept softly down the steep stone stairs that lead from the commencement of Waterloo Bridge down to the water's level. He crouched into a corner and held his breath as the patrol passed. Never did prisoner's heart throb with the hope of liberty and life so eagerly as did that of the wretched man at the prospect of death. The watch passed close to him, but he remained unobserved; and, after waiting till the sound of footsteps had died away in the distance, he cautiously descended, and stood beneath the gloomy arch that forms the landing-place from the river.

The tide was in, and the water flowed at his feet. The rain had ceased, the wind was lulled, and all was, for the moment, still and quiet—so quiet that the slightest sound on the opposite bank, even the rippling of the water against the barges that were moored there, was distinctly audible to his

ear. The stream stole languidly and sluggishly on. Strange and fantastic forms rose to the surface and beckoned him to approach; dark gleaming eyes peered from the water, and seemed to mock his hesitation; while hollow murmurs from behind urged him onwards. He retreated a few paces, took a short run, a desperate leap, and plunged into the river.

Not five seconds had passed when he rose to the water's surface. But what a change had taken place in that short time in all his thoughts and feelings! Life—life—in any form—poverty, misery, starvation—anything but death! He fought and struggled with the water that closed over his head, and screamed in agonies of terror. The curse of his own son rang in his ears. The shore—but one foot of dry ground—he could almost touch the step. One hand's-breadth nearer, and he was saved; but the tide bore him onward under the dark arches of the bridge, and he sank to the bottom.

Again he rose, and struggled for life. For one instant—for one brief instant—the buildings on the river's banks, the lights on the bridge through which the current had borne him, the black water, and the fast-flying clouds, were distinctly visible. Once more he sunk, and once again he rose. Bright flames of fire shot up from earth to heaven, and reeled before his eyes, while the water thundered in his ears, and stunned him with its furious roar.

A week afterwards the body was washed ashore, some miles down the river, a swollen and disfigured mass. Unrecognized and unpitied, it was borne to the grave; and there it has long since mouldered away!

These groups, whose length depends on the number of sentences dealing with one phase of the tragedy, are called paragraphs. You will notice that the main climax is reached in the fifth paragraph, and that there are incidental climaxes in the second, third, and fourth; for the paragraph, like the sentence, may be constructed in two ways: you may gradually work up to your important point, or you may begin with it and devote the rest of the paragraph to enlargement upon it. Here is an example of the latter kind of paragraph:

Mr Nicodemus Dumps—or, as his acquaintance called him,

'Long Dumps'—was a bachelor, six feet high and fifty years old: cross, cadaverous, odd, and ill-natured. He was never happy but when he was miserable; and always miserable when he had the best reason to be happy. The only real comfort of his existence was to make everybody about him wretched; then he might be truly said to enjoy life. He was afflicted with a situation in the Bank worth five hundred a year; and he rented a 'first floor furnished' at Pentonville, which he originally took because it commanded a dismal prospect of an adjacent churchyard. He was familiar with the face of every tombstone, and the burial service seemed to excite his strongest sympathy. His friends said he was surly—he insisted he was nervous; they thought him a lucky dog, but he protested that he was 'the most unfortunate man in the world'. Cold as he was, and wretched as he declared himself to be, he was not wholly unsusceptible of attachments. He revered the memory of Hoyle, as he was himself an admirable and imperturbable whist-player, and he chuckled with delight at a fretful and impatient adversary. He adored King Herod for his massacre of the innocents; and if he hated one thing more than another, it was a child. However, he could hardly be said to hate anything in particular, because he disliked everything in general; but perhaps his greatest antipathies were cabs, old women, doors that would not shut, musical amateurs, and omnibus cads.[1] He subscribed to the 'Society for the Suppression of Vice' for the pleasure of putting a stop to any harmless amusements; and he contributed largely towards the support of two itinerant Methodist parsons in the amiable hope that, if circumstances rendered any people happy in this world, they might perchance be rendered miserable by fears for the next.

(*Sketches by Boz*)

1. Write a paragraph of fifteen lines or so on the following:

(*a*) practical jokes, (*b*) travel, (*c*) patriotism, (*d*) autumn.

2. Write paragraphs ending as follows:

(*a*) In the middle of this slimy mass appeared two eyes.

[1] 'Cad' in this context means 'conductor'. If you wish to learn something of his methods, read *The Bloomsbury Christening*, No. XII among the *Tales*.

(*b*) The keeper hastily retreated through the grated passage leading from the arena, and left the lord of the forest—and his prey.

3. Write paragraphs beginning as follows:

(*a*) Mr and Mrs Veneering were brand-new people in a brand-new house in a brand-new quarter of London.

(*b*) Over against a London house, a corner house not far from Cavendish Square, a man with a wooden leg had sat for some years, picking up a living on this wise.

4. By means of an outline similar to that summarizing the suicide's death show how you would deal with the following in four or five paragraphs:

(*a*) S.O.S. (*b*) The Haunted House. (*c*) The Secret of the Grotto. (*d*) A Lucky Escape.

5. Write four paragraphs about one of the following:

(*a*) A Steeple-jack's Point of View. (*b*) A Talk with Mars. (*c*) Rescue! (*d*) The Lost Island. (*e*) His Last Race.

6. Making use of the following notes, write a short account of the duck-billed platypus:

PARAGRAPH 1. Few traces of prehistoric animals left: changes have taken place, newer races ousted the older: duck-billed platypus an interesting example of link between old and new.

PARAGRAPH 2. Platypus is an amphibian living in Australia and Tasmania: body like otter's, twelve to eighteen inches long, with tail four or five inches long: thick dark brown hair: no ears showing, and eyes small: bill like duck's, broad and horny: no teeth, but hard bony plates: webbed feet and strong claws.

PARAGRAPH 3. Lives in burrows some thirty feet deep in bank of river where it finds food (worms and water insects): female lays eggs and carries young in pouch on underside of body: feeds young on milk.

PARAGRAPH 4. Platypus would seem to be related to birds, but low blood temperature proves closer kinship with reptiles: platypus may be survival from period when all animals were amphibian.

ORAL WORK

1. On what occasions were the following words said ?

(*a*) Whence comest thou, Gehazi ?
(*b*) He asked water and she gave him milk ; she brought forth butter in a lordly dish.
(*c*) Play the man, Master Ridley ; we shall this day light such a candle by God's grace in England as I trust shall never be put out.
(*d*) They may ring their bells now, but they will soon be wringing their hands.
(*e*) Roll up that map : it will not be wanted these ten years.

2. Compose a short biography based on the following facts :

BLONDIN : *b.* 1824, *d.* 1897 : born at St Omer, France : real name Jean François Gravelet : first appeared as an acrobat at the age of five and a half : known as ' The Little Wonder ' : in 1859 he crossed Niagara Falls on a rope 1,100 feet long, stretched 160 feet above the water : crossed same Falls again on stilts, blindfold, with wheelbarrow : on one occasion stopped halfway to cook and eat omelet : at Crystal Palace in 1861 : turned somersaults on stilts at a height of 170 feet.

3. Explain the following :

(*a*) Plimsoll line, (*b*) Chiltern Hundreds, (*c*) Fabian tactics, (*d*) Soviet, (*e*) a veritable Munchausen, (*f*) Ancient Lights, (*g*) Robot, (*h*) red-letter day, (*i*) eight bells, (*j*) Hamlet without the Prince.

CHAPTER VIII

THE LETTER

SECTION A

THERE are certain rules which must be observed with regard to the beginning and ending of a letter. These may be summarized as follows:

(i) Write the address and date in the top right-hand corner, and do not cramp them.

(ii) Write the salutation on the left-hand side lower down, and remember to leave a margin.

(iii) Begin the conclusion near the centre of the page, and conclude letters to relatives or friends in some such way as follows:

With love from,
or Yours affectionately,
or Yours sincerely,

The informal letter should be a free and easy composition. Attempt to cultivate a chatty style, and remember that apparently trivial incidents often provide matter for attractive discussion in an informal letter. A hundred years or more ago, when many depended on letters for information about current affairs, letter-writing received much more attention than it does in these days of the three-halfpenny post and the telephone. Nevertheless, entertaining letters can still be written, and you should aim at receiving from your friends such requests as that which Dr Brocklesby once received from Dr Johnson: 'Continue, dear Sir, to write often and more at a time: for none of your prescriptions operate to their proper uses more certainly than your letters operate as cordials.' Write to a friend as if you were talking to him, and, above all, be natural. Do not be afraid of colloquialisms, but avoid inaccuracies such as those in Lady Maria's letter to Mr Warrington:

MY DEAR COUSIN,

I am fell into a *trapp*, wch I perceive the machinations of *villians*. I am a *prisner*. Betty will tell you *all*. Ah, my Henrico ! come to the resQ of your

MOLLY.

(THACKERAY: *The Virginians*)

Here is an interesting letter written by Macaulay to his mother:

Llanrwst,
July —, 1821.

MY DEAR MOTHER,

You see I know not how to date my letter. My calendar in this sequestered spot is as irregular as Robinson Crusoe's after he had missed one day in his calculation. I have no intelligence to send you, unless a battle between a drunken attorney and an impudent publican which took place here yesterday may deserve the appellation. You may perhaps be more interested to hear that I sprained my foot, and am just recovering from the effects of the accident by means of opodeldoc which I bought at the tinker's. For all trades and professions here lie in a most delightful confusion. The druggist sells hats; the shoemaker is the sole bookseller, if that dignity may be allowed him on the strength of the three Welsh Bibles, and the guide to Caernarvon, which adorn his window; ink is sold by the apothecary; the grocer sells ropes, (a commodity which, I fear, I shall require before my residence here is over,) and tooth-brushes. A clothes-brush is a luxury yet unknown to Llanrwst. As to books, for want of any other English literature, I intend to learn Paradise Lost by heart at odd moments. But I must conclude. Write to me often, my dear Mother, and all of you at home, or you may have to answer for my drowning myself, like Gray's bard, in 'Old Conway's foaming flood,' which is most conveniently near for so poetical an exit.

Ever most affectionately yours,

T. B. M.

1. Write the following informal letters:

(*a*) to an uncle, accepting an invitation to go for a cruise with him.

(*b*) to your brother or sister, describing the cruise.

(*c*) to your father or mother, describing the holiday resort at which you are staying.
(*d*) to a cousin in bed with measles.
(*e*) to a friend who is spending a week at a country inn you recommended to him.
(*f*) to an aunt, describing the play for which she sent you tickets.
(*g*) to a friend, describing the new house into which you have just moved.
(*h*) to a friend who has won a school scholarship.
(*i*) to a friend who has been awarded his Blue.
(*j*) to a cousin who is coming to stay with you, and whom you have not seen for six years.

2. Explain the difference in meaning between the following:

intrude, obtrude; irrelevant, irreverent; ordnance, ordinance; perfidy, perjury; satire, satyr; surmise, surprise; sententious, sentient; solid, stolid; stanch, staunch; stimulant, stimulus.

SECTION B

The contents of the business letter should be brief, to the point, and formal. If you have to write a letter of complaint, be polite about it; nothing is gained by rudeness.

Study these two letters:

30 Dunoon Road,
Herne Hill,
S.E. 24.
April 20, 1929.

GENTLEMEN,

I should be glad if you would send me full particulars of your Mello-vox wireless set, as advertised in *The Daily Graphic* to-day, and state what allowance you could make me for a three-valve Bellisone set purchased last December.

Yours faithfully,
J. A. TOMKINS.

Messrs O. Kay & Son, Ltd,
31 Fenchurch Street,
E.C.3.

106 Claughton Road,
Birkenhead.
August 10, 1928.

DEAR SIR,

I regret to state that of the two dozen eggs delivered last week twenty proved to be bad. As the best English new-laid eggs were specified on the order and paid for, I should be glad if you would give my complaint your immediate attention.

Yours faithfully,
JOHN HENRY.

Mr H. Jones,
Wendover Farm,
Cheshire.

1. Write the following letters:

(*a*) asking for a catalogue of sports equipment.
(*b*) applying for information about tours on the Continent.
(*c*) claiming damages for some glass-ware broken in transit.
(*d*) suggesting some alterations in the local train services.
(*e*) inquiring about performances of Shakespeare at the Old Vic.
(*f*) complaining about the noise made by your neighbour's chickens.

2. Write sentences to show what prepositions should be used after the following:

averse, concur, demur, discriminate, impute, rely, reminiscent, replete, restrict, subservient.

3. Explain the difference in meaning between the following:

accident, occident; capitulate, recapitulate; complicated, implicated; quite, quiet; rapt, wrapt; populous, populace; temporal, temporary; veracious, voracious; vial, vile; rack, wrack.

SECTION C

You will sometimes receive from friends of yours a formal invitation such as the following:

Mr and Mrs Jackson
request the pleasure of
Mr Smith's
company at dinner on Friday,
May 4, at 7.15 p.m.

The Laurels,
Heath Drive, R.S.V.P.
Brighton.

Your acceptance should be as follows:

Mr Smith has much pleasure in accepting Mr and Mrs Jackson's kind invitation to dinner on Friday, May 4, at 7.15 p.m.

24 North Road,
Broadstairs.
April 11, 1929.

If you are unable to accept the invitation, you should give some reason for your refusal, whether it be business, another engagement, or sickness that prevents your going. Let us imagine that you will be away from home on the day in question. Your reply should be as follows:

Mr Smith regrets that he is unable to accept the kind invitation of Mr and Mrs Jackson to dinner on Friday, May 4, as he will be away from home on that day.

24 North Road,
Broadstairs.
April 11, 1929.

Remember that acceptance or refusal of formal invitations must be in the PRESENT TENSE.

ORAL WORK

1. Point out the errors in the following:

Dotheboys Hall, *Thursday Morning.*

SIR,

My pa requests me to write to you. The doctors considering it doubtful whether he will ever recuvver the use of his legs which prevents his holding a pen.

We are in a state of mind beyond everything, and my pa is one mask of brooses both blue and green likewise two forms are steepled in his Goar. We were kimpelled to have him carried down into the kitchen where he now lays. You will judge from this that he has been brought very low.

When your nevew that you recommended for a teacher had done this to my pa and jumped upon his body with his feet and also langwedge which I will not pollewt my pen with describing, he assaulted my ma with dreadful violence, dashed her to the earth, and drove her back comb several inches into her head. A very little more and it must have entered her skull. We have a medical certifiket that if it had, the torter-shell would have affected the brain.

Me and my brother were then the victims of his feury since which we have suffered very much which leads us to the arrowing belief that we received some injury in our inside, especially as no marks of violence are visible externally. I am screaming out loud all the time I write and so is my brother, which takes off my attention rather, and I hope will excuse mistakes.

The monster having sasiated his thirst for blood ran away, taking with him a boy of desperate caracter that he had excited to rebellyon, and a garnet ring belonging to my ma, and not having been apprehended by the constables is supposed to have been took up by some stage-coach. My pa begs that if he comes to you the ring may be returned, and that you will let the thief and assassin go, as if we prosecuted him he would only be transported, and if he is let go he is sure to be hung before long, which will save us trouble, and be much more satisfactory.

Hoping to hear from you when convenient,
I remain
Yours and cetrer
FANNY SQUEERS.

P.S.—I pity his ignorance and despise him.
(DICKENS : *Nicholas Nickleby*)

2. Reproduce the following in correct English :

SIR,

I shud sartenly haf kaled on you a cordin too mi prommiss haddunt itt bin that hur lashipp prevent me ; for to bee sur, Sir, you nose very well that evere persun must luk furst at ome, and sartenly such anuther offar mite not have ever hapned, so as I shud ave bin justly to blam, had I not excepted of it when her lashipp was so veri kind as to offar to mak mee hur one uman without mi ever askin any such thing, to be sur shee is won of thee best ladis in thee wurld, and pepil who sase to the kontrari must bee veru wiket pepil in thare harts. To bee sur if ever I ave sad any thing of that kine it as bin thru ignorens, and I am hartili sorri for it. I nose your onur to be a genteelman of more onur and onesty, if I ever said ani such thing, to repete it to hurt a pore servant that as alwais add thee gratest respect in thee wurld for ure onur. To be sur won shud kepe wons tung within wons teeth, for no boddi nose what may hapen ; and to bee sur if ani boddi ad tolde mee yesterday, that I shud haf bin in so gud a plase to day, I shud not haf beleeved it ; for to be sur I never was a dremd of ani such thing, nor shud I ever have soft after ani other boddi's plase ; but as her lashipp wass so kine of her one a cord too give it mee without askin, to be sur Mrs Etoff herself, nor no other boddi can blam mee for exceptin such a thing when it fals in mi waye. I beg ure onur not to menshion ani thing of what I haf sad, for I wish ure onur all thee gud luk in the wurld ; and I don't cuestion butt thatt u will haf Madam Sofia in the end ; butt ass to miself ure onur nose I kant bee of ani farder sarvis to u in that matar, nou bein under the cumand off anuther parson, and nott mi one mistress, I begg ure onur to say nothing of what past, and believe me to be, sir, ure onur's umble servant to cumand till deth.

HONOUR BLACKMORE.
(FIELDING : *Tom Jones*)

3. What are the following ?

palimpsest, replica, keystone, architrave, corbel, etching, torso, bas-relief, clerestory, reredos.

4. Parse the words in italics in the following :

When a match at football is made, an equal number of competitors take the field and stand *between* two goals *placed* at a distance of *eighty* or an hundred yards the *one* from the *other*. The goal is *usually* made with two sticks *driven* into the ground *about* two or three feet *apart*. The ball, which is commonly made of a *blown* bladder, and cased with leather, is delivered into the midst of the ground, and the object of *each* party is to drive it through the goal of *their* antagonists, *which* being achieved the game is won.

The abilities of the performers are *best displayed* in *attacking* and defending the goals ; and hence the pastime was *more* frequently called a goal at football *than* a game at football. *When* the exercise becomes *exceeding* violent the players kick each *other's* shins *without* the *least* ceremony, and *some* of them are *overthrown* at the hazard of their limbs.

(JOSEPH STRUTT : describing football in 1801)

CHAPTER IX

THE SHORT STORY

IN a story by Oscar Wilde we are told how a lad of sixteen, who is to be crowned on the morrow, falls asleep and dreams three strange dreams about the coronation robe, the pearl in his sceptre, and the rubies in his crown. This is the first dream :

He thought that he was standing in a long low attic, amidst the whirr and clatter of many looms. The meagre daylight peered in through the grated windows, and showed him the gaunt figures of the weavers bending over their cases. Pale,

sickly-looking children were crouched on the huge cross-beams. As the shuttles dashed through the warp they lifted up the heavy battens, and when the shuttles stopped they let the battens fall and pressed the threads together. Their faces were pinched with famine, and their thin hands shook and trembled. Some haggard women were seated at a table sewing. A horrible odour filled the place. The air was foul and heavy, and the walls dripped and streamed with damp.

The young King went over to one of the weavers, and stood by him and watched him. And the weaver looked at him angrily and said, ' Why art thou watching me ? Art thou a spy set on us by our master ? '

' Who is thy master ? ' asked the young King.

' Our master ! ' cried the weaver, bitterly. ' He is a man like myself. Indeed, there is but this difference between us —that he wears fine clothes while I go in rags, and that while I am weak from hunger he suffers not a little from overfeeding.'

' The land is free,' said the young King, ' and thou art no man's slave.'

' In war,' answered the weaver, ' the strong make slaves of the weak, and in peace the rich make slaves of the poor. We must work to live, and they give us such mean wages that we die. We toil for them all day long, and they heap up gold in their coffers, and our children fade away before their time, and the faces of those we love become hard and evil. We tread out the grapes, and another drinks the wine. We sow the corn, and our own board is empty. We have chains, though no eye beholds them ; and are slaves, though men call us free.'

' Is it so with all ? ' he asked.

' It is so with all,' answered the weaver, ' with the young as well as with the old, with the women as well as with the men, with the little children as well as with those that are stricken in years. The merchants grind us down, and we must needs do their bidding. The priest rides by and tells his beads, and no man has care of us. Through our sunless lanes creeps Poverty with her hungry eyes, and Sin with his sodden face follows close behind her. Misery wakes us in the morning, and Shame sits with us at night. But what are these things to thee ? Thou art not one of us. Thy face is too happy.' And he turned away scowling, and threw the shuttle across

the loom, and the young King saw that it was threaded with a thread of gold.

And a great terror seized upon him, and he said to the weaver, ' What robe is this that thou art weaving ? '

' It is the robe for the coronation of the young King,' he answered ; ' what is that to thee ? '

And the young King gave a loud cry and woke, and lo ! he was in his own chamber, and through the window he saw the great honey-coloured moon hanging in the dusky air.

(*A House of Pomegranates*)

1. Make up a dream about the pearl or the rubies.

2. Taking the *Just-So Stories* as your models, write on one of the following :

(*a*) How the Manx Cat Lost its Tail.
(*b*) How the Dalmatian Got its Spots.
(*c*) How the Hedgehog Got its Prickles.

3. In one of the uncontrolled fits of passion to which he was subject a man once mutilated a favourite cat of his, and a little later killed it. Another cat similar in appearance became his pet ; and one day, as he and his wife were going down to the cellar, this cat all but tripped him up. In his ungovernable rage he picked up an axe, aimed a blow at the cat, was prevented by his wife from killing it, and promptly killed her instead. He hid the corpse by building it into the wall of the cellar. Three or four times the police inspected the cellar but found nothing. As they were leaving the cellar for the last time, the man himself inadvertently gave them a clue which led to the discovery of the corpse.

Give a feasible account of the clue and the discovery. When you have done this, read *The Black Cat*, in Edgar Allen Poe's *Tales of Mystery and Imagination.*

4. Expand the following into a short story :

Alonso down and out, jilted by sweetheart, meets proprietor of travelling circus —— one of the two lions just dead —— Alonso agrees to impersonate lion, being assured that the

other lion is very docile —— on the night of performance Alonso, very nervous, is put in cage —— trap-door into next cage opened —— enter other lion —— turns out to be Pedro, Alonso's bitterest enemy —— fight —— audience at first amused, then horror-stricken when Alonso throttles Pedro.

5. According to legend, a Dutch captain, having failed repeatedly to round the Cape of Good Hope in the teeth of a gale, swore that he would do so if he were compelled to wait till the crack of doom. The Devil overheard him and kept him to his word ; and thereafter the Dutchman ceaselessly sailed the seas in a phantom ship whose blackened timbers, despite their craziness, were still seaworthy, and whose ragged sails hung blood-red from the gaunt spars. Once in every seven years the Dutchman was allowed to land, with hope of freedom from the curse if any maiden would leave all for love of him.

Describe the lifting of the curse. When you have done this, turn to Wagner's version in *The Flying Dutchman.*

6. Explain the difference in meaning between the following :

deprecate, depreciate ; explicit, implicit ; include, preclude ; its, it's ; later, latter ; magnate, magnet ; precede, proceed ; sallow, shallow ; successful, successive.

ORAL WORK

1. (*a*) How did Joshua capture Jericho ?
   (*b*) How did the Greeks capture Troy ?
   (*c*) What is a leg-bye ?
   (*d*) What was the effect of the Reform Bill ?
   (*e*) Why was Achilles vulnerable only in the heel ?
   (*f*) What is a ' let ' in lawn tennis ?
   (*g*) What is a ' euphemism ' ?
   (*h*) What is the Dunmow Flitch ?
   (*i*) What is the supposed origin of the cross on a donkey's back ?
   (*j*) How do you pronounce the following names ?

Marjoribanks, Menzies, Dalziel, Fowey, Abergavenny, Hakluyt.

2. Explain the witticisms in the following:

My temples throb, my pulses boil,
I'm sick of Song, and Ode, and Ballad;
So, Thyrsis, take the midnight oil
And pour it on a lobster salad.
My brain is dull, my sight is foul,
I cannot write a verse or read:
Then, Pallas, take away thine owl,
And let us have a lark instead.

(HOOD)

3. Expand the following into a story:

Three youths, fond only of wasting money on drink and gambling, hear that a friend is dead: resolve to find Death and kill him: meet old man who says Death is in a wood ahead: youths find there heap of gold: decide to remove it at night: one goes to town for food and wine: other two plan to kill him on his return: he comes back with three bottles of wine, two containing poison: he is killed according to plan: other two drink poisoned wine: Death found.

CHAPTER X

PARAPHRASE

LORD RIDDELL, when pointing out in *Some Things that Matter* the difficulty of defining quite simple words, refers to the story of Plato's definition of a man as a two-legged creature without feathers. Diogenes plucked a cock and brought it into the Academy saying, 'This is Plato's man.' Lord Riddell also quotes Dr Johnson's famous definition of 'net-work' as 'anything reticulated or decussated with interstices between the intersections'. Luckily you are seldom asked to define

such simple words, but there are numbers of words and expressions which require explanation, and you will be wise to make good use of your dictionary. It will help to explain most things, but you will often have to use your wits when a writer expresses his thoughts in some involved way. Poets are particularly fond of compressing their thoughts into a small space. When Wordsworth says, 'The child is father of the man', he expresses in seven words a thought which, if we are to make its meaning quite clear, requires some such explanation as this: Everything that we do or say or think in childhood serves to develop the characteristics noticeable in us when we are men. Again, when Shakespeare wishes to express the satisfaction we derive from seeing someone overtaken by the disaster he had plotted for us, he says briefly, but effectively:

'Tis sport to have the engineer
Hoist with his own petard.

Much can be gained by accustoming yourself to express in your own words the meaning of proverbs, metaphors, difficult sayings, poetry, and so on. If you succeed in reproducing in your own words the exact meaning of some passage, you will have made a PARAPHRASE of it (Greek, PARA, alongside; PHRASIS, a telling, or speaking).

1. Paraphrase the following:

(*a*) Tilt at windmills.
(*b*) Cross the Rubicon.
(*c*) A bee in one's bonnet.
(*d*) Hobson's choice.
(*e*) Make a silk purse out of a sow's ear.
(*f*) Sow the wind and reap the whirlwind.
(*g*) Six of one and half a dozen of the other.
(*h*) Cut the coat according to the cloth.
(*i*) Catch a Tartar.
(*j*) Run with the hare and hunt with the hounds.
(*k*) Burn the candle at both ends.
(*l*) Burn the midnight oil.

(*m*) Chip of the old block.
(*n*) Penny wise pound foolish.
(*o*) Look a gift horse in the mouth.
(*p*) Make two bites at a cherry.
(*q*) Kill the goose that lays the golden eggs.
(*r*) Ring down the curtain.
(*s*) Make mountains out of mole-hills.
(*t*) In for a penny, in for a pound.

2. Paraphrase the following :

(*a*) I strove with none, for none was worth my strife.
Nature I loved, and next to nature, Art :
I warmed both hands before the fire of life ;
It sinks, and I am ready to depart.
(W. S. LANDOR)

(*b*) He has nothing of the bear but his skin.
(GOLDSMITH, about Dr Johnson)

(*c*) After death I nothing crave,
Let me alive my pleasures have,
All are Stoics in the grave.
(COWLEY)

(*d*) That praise is worth nothing of which the price is known.
(DR JOHNSON, about Dryden's flatteries)

(*e*) The poet comes with a tale which holdeth children from play and old men from the chimney corner.
(SIR PHILIP SIDNEY)

(*f*) But you with pleasure own your errors past,
And make each day a critic on the last.
(POPE)

(*g*) The seas are quiet when the winds give o'er ;
So, calm are we when passions are no more.
For then we know how vain it was to boast
Of fleeting things so certain to be lost.
Clouds of affection from our younger eyes
Conceal that emptiness which age descries :
The soul's dark cottage, battered and decayed,
Lets in new light through chinks that Time hath made.
(WALLER)

(*h*) One crowded hour of glorious life
Is worth an age without a name.
(MORDANT)

(*i*) The rank is but the guinea's stamp,
The man's the gowd for a' that.
(BURNS)

(*j*) I am sorry to find you participating in the vulgar error of the reading public, to whom an unusual collocation of words, involving a juxtaposition of antiperistatical ideas, immediately suggests the notion of hyperoxysophistical paradoxology.
(T. L. PEACOCK : *Nightmare Abbey*)

3. Turn the following into modern English :

(*a*) Then he went into a valley, and there he saw a young serpent bring a young lion by the neck, and so he came by Sir Percivale. With that came a great lion crying and roaring after the serpent. And as fast as Sir Percivale saw this, he marvelled, and hied him thither, but anon the lion had overtaken the serpent, and began battle with him. And then Sir Percivale thought to help the lion, for he was the more natural beast of the two ; and therewith he drew his sword, and set his shield before him, and there gave the serpent such a buffet that he had a deadly wound. When the lion saw that, he made no resemblant to fight with him, but made him all the cheer that a beast might make a man. Then Sir Percivale perceived that, and cast down his shield, which was broken, and then he did off his helm for to gather wind, for he was greatly enchafed with the serpent. And the lion went alway about him fawning as a spaniel. And then he stroked him on the neck and on the shoulders. And then he thanked God of the fellowship of that beast. And about noon, the lion took his little whelp, and trussed him, and bare him there he came from. Then was Sir Percivale alone.
(MALORY : *Morte Darthur*)

(*b*) Yet some will say, that children of nature love pastime, and mislike learning : because, in their kinde, the one

is easie and pleasant, the other hard and werisome: which is an opinion not so true as some men weene. For, the matter lieth not so much in the disposition of them that be yong, as in the order and manner of bringing up, by them that be old, nor yet in the difference of learning and pastime. For, beate a child, if he daunce not well, and cherish him though he learne not well, ye shall have him unwilling to go to daunce, and glad to go to his booke. Knocke him always, when he draweth his shaft ill, and favour him again though he fault at his booke, ye shall have him very loth to be in the field, and verie willing to be in the schole. Yea, I saie more, and not of myselfe, but by the judgment of those, from whom few wise men will gladly dissent, that if ever the nature of man be given at any time more than other, to receive goodness, it is in innocencie of yong yeres, before that experience of evill have taken roote in him. For the pure cleane witte of a sweete yong babe, is like the newest wax, most hable to receive the best and fayrest printing: and like a new bright silver dishe never occupied, to receive and kepe cleane anie good thyng that is put into it.

(ROGER ASCHAM: *Scholemaster*)

4. What are the well-known sayings of which the following are paraphrases?

(*a*) A person who is not constant to any occupation does not succeed.
(*b*) You cannot judge by appearances.
(*c*) Because they are repeatedly terrified by the thought of death, cowards experience it long before it comes.
(*d*) Aggressors must not complain of retaliation.
(*e*) Those who bear the cost of anything justly claim control of it.
(*f*) Many persons are born with great gifts, but have no opportunity to develop them and win fame.
(*g*) Events are taking a new direction.
(*h*) It is better to have little than nothing at all.
(*i*) As they talked, neither realised that the other was talking of something different.

(*j*) The revolt against homework was stopped before it had time to develop serious proportions.
(*k*) I shall demand the exact amount that the law entitles me to take.
(*l*) It is useless to indulge in day-dreams.
(*m*) His expression of sorrow was hypocritical.
(*n*) You cannot force a man to be merciful.
(*o*) The professor was fond of making subtle distinctions.
(*p*) The impending examination prevented all possibility of enjoyment.
(*q*) The news alarmed the Liberals.
(*r*) The enemies agreed to forget old quarrels.
(*s*) We can learn much from misfortune.
(*t*) An archbishop would feel very awkward playing scrum-half in an Old Boys' match.

ORAL WORK

1. Read carefully the following poem by Tennyson:

CROSSING THE BAR

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea,

But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.

Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell,
When I embark:

For tho' from out our bourne of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crost the bar.

(*a*) Express in simple language the poet's meaning.

(*b*) Try to explain what effect is gained by Tennyson's use of (i) vowels and consonants, (ii) long and short lines.

2. Comment on the following:

(*a*) Shoes soled and heeled while you wait for five shillings. (*Local advertisement.*)

(*b*) The Lord Mayor attended the concert and every inch of space was occupied.

(*c*) On the back page there is a picture of the Archbishop of Canterbury tapping the foundation stone with the Bishop of Willesden. (*Local paper.*)

(*d*) For your children to be well booted go to the International Company. (*Foreign advertisement.*)

(*e*) The seven points by which England won the International Rugby football match in 1910 placed the tombstone on what had been the flood tide of Welsh successes.

(*f*) A momentum is what you give a person when they are going away.

(*g*) Artificial perspiration is what you make a person alive with when they are only just dead.

(*h*) Cotton is grown on some parts of the deacon.

(*i*) The kings in olden times always wore a scarlet robe trimmed with vermin.

(*j*) When a crab wants to go forward it walks sideways.

3. Find out the meaning and correct pronunciation of the following:

crustacean, mischievous, nonchalant, omniscient, piquant, poignant, pot-pourri, presage, quandary, scenario, schism, slough, subsidence, subtle, thyme, truculent, vehement, vehicular, zealous, zoological.

CHAPTER XI

REPORTED SPEECH

STUDY the following:

(*a*) *Mr X.* Do you know if Max Darewski and Paderewski are related to each other?
Mr Y. I don't think so: they are Poles apart.

(*b*) Mr X said to Mr Y: 'Are Max Darewski and Paderewski related to each other?' Mr Y replied: 'I don't think so: they are Poles apart.'

You will notice that in both accounts the exact words of the speakers are quoted. These are therefore examples of what is called DIRECT SPEECH.

If you had overheard the conversation between Mr X and Mr Y, and, thinking Mr Y's reply to be rather smart, had wished to tell a friend of yours about it, your version would probably have been something like this:

Mr X asked Mr Y if he knew whether Max Darewski and Paderewski were related to each other. Mr Y replied that he did not think so, and added that they were Poles apart.

Your friend is not given the actual conversation, but only your report of it. Your account is therefore said to be in INDIRECT or REPORTED SPEECH. Notice that the PAST TENSE is used, and that FIRST AND SECOND PERSON BECOME THIRD PERSON (i.e. the YOU and I of the original account become HE in your report of the story). The reason for this change is obvious: from the point of view of the reporter the conversation is past, and reference to the persons taking part in that conversation can be made only by the use of their names or the third personal pronouns.

Don Jerome, in Sheridan's *The Duenna*, wishes an old Jew named Isaac to marry his daughter Louisa; but as she is in love with Don Antonio, she persuades her old

nurse, the Duenna, to impersonate her in an interview with Isaac. Don Jerome is anxious to hear the result of the interview :

Don Jerome. Well, and were you astonished at her beauty, hey ?

Isaac. I was astonished, indeed.

Don Jer. Louisa has the family face.

Isaac. Yes, egad, I should have taken it for a family face, and one that has been in the family for some time, too. (*Aside.*)

Don Jer. She has her father's eyes.

Isaac. Truly, I should have guessed them to have been so. If she had her mother's spectacles I believe she would not see the worse. (*Aside.*)

Don Jer. Her aunt Ursula's nose, and her grandmother's forehead, to a hair.

Isaac. Ay, faith, and her grandfather's chin, to a hair. (*Aside.*)

This conversation would become in reported speech :

Don Jerome asked Isaac if he had been astonished at Louisa's beauty, and Isaac replied that he undoubtedly had been astonished. When Don Jerome said that Louisa had the family face, Isaac agreed, and muttered to himself that it must have been in the family some time. In reply to Don Jerome's statement that Louisa had her father's eyes Isaac said that he might have guessed so, and added, under his breath, that her mother's spectacles might improve her sight. Don Jerome concluded by saying that Louisa had her aunt Ursula's nose and her grandmother's forehead, to a hair. Isaac's muttered comment on this was that she also had her grandfather's chin, to a hair.

1. Turn the following into reported speech :

(*a*) *Sentry.* Halt ! Who goes there ?
Voice in darkness. You shut your bloomin' mouth or I'll come over and knock your bally head off.
Sentry (*hurriedly*). Pass, friend.

(*b*) *Teacher.* Now, Tommy, can you make up a sentence containing the words ' bitter end ' ?

Tommy. Please, teacher, ' When the cat ran under the table, the dog ran after her and bit 'er end.'

(*c*) (Heavy rain has been falling for some days; two buses draw into the kerb and from the first bus there alights a Parsee.)

Driver of second bus, to conductor of first. Hi, Bill, wot 'ave you dumped down there ?

Conductor. One of them Parsee chaps. You know: wot worships the sun.

Driver. Come over 'ere for a bit of an 'oliday, 'as 'e ?

(*d*) *Lydia.* What are we to do, madam ?

Mrs Malaprop. Why, fly with the utmost felicity, to be sure, to prevent mischief. Here, friend, can you show us the place ?

Fag. If you please, ma'am, I will conduct you.

Mrs Mal. Come, girls, this gentleman will exhort us. Come, sir, you're our envoy: lead the way, and we'll precede.

(*e*) The old gentleman was on his death-bed. The whole family, and Dick among the number, gathered round him. ' I leave my second son Andrew,' said the expiring miser, ' my whole estate, and desire him to be frugal.' Andrew, in a sorrowful tone, and as is usual on these occasions, said: ' May heaven prolong your life and health to enjoy it yourself, father.' The miser continued: ' I recommend my third son Simon to the care of his elder brother, and leave him four thousand pounds.' ' Ah ! father,' cried Simon (in great affliction to be sure), ' may heaven give you health to enjoy it yourself.' At last, turning to poor Dick, the miser said: ' As for you, you have always been a sad dog, you'll never come to good, you'll never be rich; I'll leave you a shilling to buy a halter.' ' Ah ! father,' cries Dick, without any emotion, ' may heaven give you life and health to enjoy it yourself ! '

(GOLDSMITH: *The Bee, No. II*)

2. Turn the following into direct speech:

(*a*) Bill and Harry were standing in front of an aviary containing birds of prey. Bill pointed to one bird

and told Harry that it was an 'awk. Harry maintained that it was a nowl. Just then a keeper happened to pass and loftily informed them that neither was right, for the bird in question was a heagle.

(*b*) During a conversation about ghosts Somers said that a house he knew of was haunted, for no tenant could ever be persuaded to stay long in it. Malcolm said that he did not believe in ghosts. Hirst said that they were not impossible, and amused his friends by telling them the story of a man who had a ghost as his travelling companion in a railway carriage. On the arrival of the ticket collector the ghost searched frantically in his pockets and on the floor for his ticket, and when it was not forthcoming vanished with a groan through the ventilator.

(*c*) (This passage is to be rewritten in narrative, not in dramatic, form.)

The crowd roared hearty cheers for Slumkey and Mr Pickwick, taking off his hat, echoed the cry. The crowd roared out that they would not have Fizkin, and Mr Pickwick shouted in agreement with them. During further cheers Mr Tupman, in a whisper, asked Mr Pickwick who Slumkey was. Mr Pickwick said he did not know, and told Mr Tupman to be quiet and not ask questions. He added that it was always best on such occasions to do what the mob did. Mr Snodgrass said that there might be two mobs. Mr Pickwick told him always to shout with the larger.

(*d*) A commercial traveller persuaded one of his clients to buy a new brand of chicken paste. A month later he inquired how the paste was selling, and was informed that his client had received several complaints from customers, to the effect that the paste contained horse-meat. The commercial traveller admitted that a certain amount of horse-meat was used in the process, and when pressed for an exact statement said that the proportions were about fifty-fifty. To this the client replied that the manufacturers evidently interpreted that as one-horse-one-chicken.

3. One of the books issued by the first English printer,

William Caxton, was Sir Thomas Malory's *Morte Darthur*. The style is old-fashioned, and Malory not only omits inverted commas to indicate direct speech, but also passes frequently from indirect to direct speech, or from direct to indirect speech in the same sentence. Rewrite the following according to the rules of modern English :

(*a*) Sir Launcelot bad his nephew Sir Lionel for to make him ready, for we two will seek adventures.

(*b*) Sir Launcelot took his leave and bad Sir Meliot hie him to the court of my lord Arthur, for it draweth nigh to Pentecost and there, by the grace of God, ye shall find me.

(*c*) King Arthur slew a great giant named Galapas, which was a man of an huge quantity and height; he shorted him and smote off both his legs by the knees, saying, Now art thou better of a size to deal with than thou were ; and after smote off his head.

(*d*) Sir Gawine sent to King Arthur for succour and that he hie him for I am sore wounded, and that our prisoners may pay good out of number.

(*e*) Then Elias sent word unto King Mark in great despite, whether he would find a knight for him, body for body, and if that he might slay king Mark's knight he to have the truage of Cornwall yearly : and if that his knight slay mine, I full release my claim for ever. (truage = tribute.)

4. Write a dialogue between any of the following :

(*a*) Shakespeare and Edgar Wallace on *Thrillers*.
(*b*) Rudyard Kipling and a Communist on *Patriotism*.
(*c*) A canary and a sparrow on *Happiness*.
(*d*) Dick Turpin and a motor-bandit on *The Rule of the Road*.
(*e*) A duke and a tramp on *Life*.

5. Make up jokes depending for effect on (*a*) a pun, (*b*) irony, (*c*) a malapropism, (*d*) a queer habit.

6. Sir John Vanbrugh, a Restoration Dramatist and architect, designed such cumbersome buildings that the

following epitaph (attributed to Swift) was inscribed on his tomb in the church of St Stephen, Walbrook, London :

> Under this stone, reader, survey
> Dead Sir John Vanbrugh's house of clay :
> Lie heavy on him, earth, for he
> Laid many a heavy load on thee.

Compose appropriate epitaphs for inscription on the tomb of

(*a*) Blondin (see p. 53), (*b*) Mrs Gamp (the bibulous nurse in *Martin Chuzzlewit*), (*c*) the fourth Earl of Sandwich (who invented the sandwich in order that he might eat without leaving the gaming-table), (*d*) Mrs Malaprop, (*e*) Jean Nicot (who introduced tobacco into France in 1560).

ORAL WORK

1. Parse the words in italics in the following :

(*a*) They are as *like* as two peas.
The Amazons fought *like* tigers.
The world will never see his *like* again.
Few *like* fighting.

(*b*) Tell me *what* you want.
What with one thing and what with another I am just tired out.

(*c*) *Well*, I am surprised.
Take my advice and leave *well* alone.
The garden is *well* kept.
As he had eaten twelve meringues Tommy did not feel *well*.

(*d*) The *after* effects of war are distressing.
After death I nothing crave.
Jill came tumbling *after*.
After he had gone out the house collapsed.

(*e*) There is no one *but* would save life if he could.
Few *but* him knew of the hiding-place.
He was *but* slightly injured.
I like you, *but* I must not favour you.

2. Making use of the facts given, recount the following story in direct and reported speech :

THE JOURNEY OF THOR AND LOKI TO UTGARD

(*a*) As giants from Jötun-heim continually sent out cold winds which prevented growth of flowers, Thor determined to interview them, and set out with Loki for their kingdom, called Utgard.

(*b*) Spent night at peasant's : little food : Thor killed the two goats which drew his chariot : told peasant not to break any bones, but put them after supper into the skins of the goats.

(*c*) Peasant's son, Thialfi, broke one bone to suck the marrow : when Thor strikes bones with famous hammer, Miölnir, goats come to life, but one is lame : Thor very angry, but is at last pacified and accepts services of peasant's son and daughter as compensation.

(*d*) Next night in the mist Thor and companions see strange-looking house : decide to seek shelter in it : door was so wide that it seemed to occupy whole side of house.

(*e*) They wearily lie down, but are soon disturbed by strange sound and rumbling of ground beneath them : fearing roof of main building should fall, Thor and companions take refuge in wing of building and sleep till dawn.

(*f*) Daylight reveals huge form of sleeping giant near the supposed house, which in reality was giant's mitten, the wing in which they had slept being place for giant's thumb.

(*g*) The giant, Skrymir, offers to guide them to Utgard, and next night all settle down together : giant's snoring annoyed Thor, and he gave giant three fearful blows with Miölnir : giant merely remarked sleepily that leaf, bit of bark, or twig from bird's nest had fallen on his face.

(*h*) Arriving next day at castle of Utgard-loki, king of giants, Thor and Loki were asked to demonstrate their power : Loki, being hungry, offers to compete with anyone in eating : king orders trough of food ; Loki sits at one end, Logi, king's cook, at other : they meet in middle, but while Loki had only picked bones

clean, Logi had eaten bones and trough: sarcastic comments from king.

(*i*) Thor wagers he will drain biggest drinking vessel: immediately horn brought in: king says good drinkers usually drain it at a draught, moderately thirsty persons at two draughts, small drinkers at three: Thor drinks deep, but liquid still near rim: three attempts unsuccessful.

(*j*) Thialfi runs race with Hugi, but is soon outstripped.

(*k*) Thor next challenged to pick up king's cat: tightening magic belt, Megin-giord, Thor tugs and strains, but can raise only one paw from floor.

(*l*) Lastly Thor wrestles with Utgard-loki's old nurse, Elli, and is defeated: is then hospitably entertained by giants.

(*m*) Next day he departs: king leads him and companions to borders of Utgard and then explains what had really happened: he was Skrymir and had he not placed a mountain over his head, he would have been killed by Miölnir as he slept; and he pointed to three mighty clefts in mountain-side: Loki's opponent was wild fire, and Thialfi's, thought: drinking horn presented to Thor was connected with the sea, and Thor's draughts produced a noticeable ebb: the cat was really the snake, Iörmungandr, which encircled the world, and had almost been pulled out of the sea by Thor: Elli was old age.

(*n*) Thor about to destroy castle of giants when mist envelops it and hides it from his view: Thor compelled to return without having mentioned his mission.

3. Talk for five minutes on one of the following:

(*a*) A recent football or cricket match.
(*b*) Don't whistle till you are out of the wood.
(*c*) Why attempt to break records?
(*d*) The theatre.
(*e*) Emigration.
(*f*) The value of tidiness.
(*g*) Humour.
(*h*) A bird in the hand is worth two in the bush.
(*i*) Hard words break no bones.
(*j*) Keeping a diary.

CHAPTER XII

ELEMENTARY PRÉCIS

FOR the benefit of new readers the writer of a serial story often prefaces a fresh instalment with a short account of the preceding incidents. Into the space of a few lines he compresses what may have occupied a dozen pages, and he does this by omitting unimportant details and concentrating on the essentials. We do the same sort of thing when we attempt to give a friend of ours some idea of a play we have seen: as it is impossible to recount each detail, we select what we consider to be the most important parts and unite these to form a connected account. You have already familiarized yourself with the substitution of single words for groups of words, and with the expression in your own words of the meaning of a given passage. You must now learn how to summarize accurately sentences and short passages.

Study this example:

I shall say but little at present of their learning, which for many ages hath flourished in all its branches among them: but their manner of writing is very peculiar, being neither from the left to the right, like the Europeans, nor from the right to the left, like the Arabians, nor from up to down, like the Chinese, but aslant from one corner of the paper to the other, like ladies in England.

(SWIFT: *Gulliver's Travels*)

SUMMARY:

I shall describe elsewhere their extensive and well-established learning, and merely mention that they write slantwise.

1. Summarize the following orally:

(*a*) In the rude ages of society cattle are said to have been the common instrument of commerce; and though they must have been a most inconvenient one, yet in old times we find things were frequently valued

according to the number of cattle which had been given in exchange for them.

(ADAM SMITH : *Wealth of Nations*)

(*b*) To complain of the age we live in, to murmur at the present possessors of power, to lament the past, to conceive extravagant hopes of the future, are the common dispositions of mankind ; indeed the necessary effects of the ignorance and levity of the vulgar.

(BURKE : *Thoughts on the Cause of the Present Discontents*)

(*c*) There was a most ingenious architect who had contrived a new method for building houses by beginning at the roof and working downwards to the foundation, which he justified to me by the like practice of those two prudent insects the bee and the spider.

(*Gulliver's Travels*)

(*d*) Because it is a general complaint that the favourites of princes are troubled with short and weak memories, the same doctor proposed that whoever attended a first minister, after having told his business with the utmost brevity, and in the plainest words, should at his departure give the said minister a tweak by the nose, or tread on his corns, or lug him thrice by both ears, or pinch his arm black and blue to prevent forgetfulness : and at every levee day repeat the same operation, till the business were done or absolutely refused.

(*ibid.*)

(*e*) I have heard affirmed (surely in jest), by not unphilanthropic persons, that it were a real increase of human happiness, could all young men from the age of nineteen be covered under barrels, or rendered otherwise invisible ; and there left to follow their lawful studies and callings, till they emerged, sadder and wiser, at the age of twenty-five.

(CARLYLE : *Sartor Resartus*)

(*f*) Now King Henry, making a masque at the Cardinal Wolsey's house, and certain cannons being shot off at his entry, some of the paper or other stuff wherewith one of them was stopped, did light on the thatch,

where being thought at first but an idle smoke, and their eyes more attentive to the show, it kindled inwardly and ran round like a train, consuming within less than an hour the whole house to the very ground.

(SIR HENRY WOTTON, *writing to a friend about the fire at the Globe Theatre in* 1613)

(*g*) This was the fatal period of that virtuous fabric wherein yet nothing did perish but wood and straw, and a few forsaken cloaks; only one man had his breeches set on fire, that would perhaps have broiled him, if he had not, by the benefit of a provident wit, put it out with bottle ale.

(*ibid.*)

(*h*) Since there are very few whose minds are not more or less subject to these dreadful thoughts and apprehensions, we ought to arm ourselves against them by the dictates of reason and religion, 'to pull the old woman out of our hearts', as Persius expresses it, and extinguish those impertinent notions which we imbibed at a time that we were not able to judge of their absurdity.

(ADDISON: *Spectator*)

(*i*) Let the cottage be a real cottage, not, as some witty author has it, 'a cottage with a double coach-house': let it be, in fact—for I must abide by the actual scene—a white cottage embowered with flowering shrubs, so chosen as to unfold a succession of flowers upon the walls, and clustering round the windows through all the months of spring, summer, and autumn—beginning, in fact, with May roses and ending with jasmine.

(DE QUINCEY: *Confessions of an English Opium Eater*)

(*j*) It pleased his majesty to command me among the rest to look after the quenching of Fetter Lane end, to preserve, if possible, that part of Holborn, whilst the rest of the gentlemen took their several posts (for now they began to bestir themselves, and not till now, who hitherto had stood as men intoxicated, with their

hands across) and began to consider that nothing was likely to put a stop but the blowing up of so many houses as might make a wider gap than any had yet been made by the ordinary method of pulling them down with engines.

(JOHN EVELYN)

2. Study the following:

THE LAST BUCCANEER

The winds were yelling, the waves were swelling,
The sky was black and drear,
When the crew with eyes of flame brought the ship without a name
Alongside the last Buccaneer.

'Whence flies your sloop full sail before so fierce a gale,
When all others drive bare on the seas?
Say, come ye from the shore of the holy Salvador,
Or the gulf of the rich Caribbees?'

'From a shore no search hath found, from a gulf no line can sound,
Without rudder or needle we steer;
Above, below, our bark dies the sea-fowl and the shark,
As we fly by the last Buccaneer.

To-night there shall be heard on the rocks of Cape de Verde
A loud crash and a louder roar;
And to-morrow shall the deep with a heavy moaning sweep
The corpses and the wreck to the shore.'

The stately ship of Clyde securely now may ride
In the breath of the citron shades;
And Severn's towering mast securely now hies fast
Through the seas of the balmy Trades;

From St Jago's wealthy port, from Havannah's royal fort,
The seaman goes forth without fear:
For since that stormy night not a mortal hath had sight
Of the flag of the last Buccaneer.

(MACAULAY)

SUMMARY : (*a*) Direct Speech :

One dark and stormy night a phantom ship in full sail drew alongside the last Buccaneer. ' Where do you hail from,' asked the crew of the Buccaneer, ' and why are all your sails set in such a storm ? ' ' We come from no place known to mortals,' replied the phantom crew, ' and our ship is steered by supernatural power. To-night your ship will be wrecked on the rocks of Cape de Verde, and you will all be drowned.' This prophecy was fulfilled, and merchant ships thenceforward sailed the seas without fear of molestation.

(*b*) Reported Speech :

One dark and stormy night a phantom ship in full sail drew alongside the last Buccaneer, whose crew asked the new arrivals whence they came and why all their sails were set in such a storm. The phantom crew replied that they came from no place known to mortals and steered by supernatural power. They prophesied that the Buccaneer would be wrecked that night on the rocks of Cape de Verde, and that all the crew would be drowned. The prophecy was fulfilled, and merchant ships thenceforward sailed the seas without fear of molestation.

Summarize the following :

(*a*) Among the fables of Monsieur de la Motte there is one levelled against avarice, which seems to me more natural and easy than most of the fables of that ingenious author. A miser, he says, being dead and fairly interred, came to the banks of the Styx, desiring to be ferried over along with the other ghosts. Charon demands his fare, and is surprised to see the miser, rather than pay it, throw himself into the river and swim over to the other side, notwithstanding all the clamour and opposition that could be made to him. All hell was in an uproar ; and each of the judges was meditating some punishment suitable to a crime of such dangerous consequence to the infernal revenues. Shall he be chained to the rock with Prometheus ? or tremble below the precipices in company with the Danaides ? or assist Sisyphus in rolling his stone ?

'No,' says Minos, 'none of these. We must invent some severer punishment. Let him be sent back to the earth to see the use his heirs are making of his riches.'

(DAVID HUME: *Of Avarice*)

(*b*) A Chinese, who had long studied the works of Confucius, who knew the characters of fourteen thousand words and could read a great part of every book that came in his way, once took it into his head to travel to Europe and observe the customs of a people whom he thought not very much inferior even to his own countrymen in the arts of refining upon every pleasure. Upon his arrival at Amsterdam, his passion for letters naturally led him to a bookseller's shop; and, as he could speak a little Dutch, he civilly asked the bookseller for the works of the immortal Ilixofou. The bookseller assured him he had never heard the book mentioned before. 'What! have you never heard of that immortal poet?' returned the other, much surprised; 'that light of the eyes, that favourite of kings, that rose of perfection! I suppose you know nothing of the immortal Fipsihihi, second cousin to the moon?' 'Nothing at all, indeed, sir,' returned the other. 'Alas!' cries our traveller, 'to what purpose, then, has one of these fasted to death, and the other offered himself up as a sacrifice to the Tartarean enemy, to gain a renown which has never travelled beyond the precincts of China.'

(GOLDSMITH: *The Bee, No. VI*)

(*c*) When the emperor Decius persecuted the Christians, seven noble youths of Ephesus concealed themselves in a spacious cavern in the side of an adjacent mountain, where they were doomed to perish by the tyrant, who gave orders that the entrance should be firmly secured with a pile of huge stones. They immediately fell into a deep slumber, which was miraculously prolonged, without injuring the powers of life, during a period of one hundred and eighty-seven years. At the end of that time the slaves of Adolius, to whom the inheritance of the mountain had descended,

removed the stones to supply materials for some rustic edifice: the light of the sun darted into the cavern, and the seven sleepers were permitted to awake. After a slumber, as they thought of a few hours, they were pressed by the calls of hunger, and resolved that Jamblichus, one of their number, should secretly return to the city to purchase bread for the use of his companions. The youth (if we may still employ that appellation) could no longer recognise the once familiar aspect of his native country; and his surprise was increased by the appearance of a large cross, triumphantly erected over the principal gate of Ephesus. His singular dress and obsolete language confounded the baker, to whom he offered an ancient medal of Decius as the current coin of the empire; and Jamblichus, on the suspicion of a secret treasure, was dragged before the judge. Their mutual enquiries produced the amazing discovery that two centuries were almost elapsed since Jamblichus and his friends had escaped the rage of a pagan tyrant. The bishop of Ephesus, the clergy, the magistrates, the people, and, as it is said, the emperor Theodosius himself, hastened to visit the cavern of the Seven Sleepers; who bestowed their benediction, related their story, and at the same instant peaceably expired.

(GIBBON: *Decline and Fall of the Roman Empire*)

(*d*) In Brentford town, of old renown, there lived a Mr Bray,
Who fell in love with Lucy Bell—and so did Mr Clay.
Said Mr Bray to Mr Clay, 'You choose to rival me,
And court Miss Bell; but there your court no thoroughfare shall be.
Unless you now give up your suit, you may repent your love;
I, who have shot a pigeon match, can shoot a turtle dove.'
Said Mr Clay to Mr Bray, 'Your threats I quite explode;
One who has been a volunteer knows how to prime and load.
And so I say to you, unless your passion quiet keeps,
I, who have shot and hit bulls' eyes, may chance to hit a sheep's.'

Now gold is oft for silver changed, and that for copper red !
But these two went away to give each other change for lead.
But first they sought a friend a-piece, this pleasant thought to give,
When they were dead, they thus should have two seconds still to live.
To measure out the ground not long the seconds then forebore,
And, having taken one rash step, they took a dozen more.
They next prepared each pistol-pan against the deadly strife,
By putting in the prime of death to blast the prime of life.
Now all was ready for the foes : but when they took their stands,
Fear made them tremble so, they found they both were shaking hands.
Said Mr C. to Mr B., ' Here one of us may fall,
And, like St Paul's Cathedral, now be doomed to have a ball.
I do confess I did attach misconduct to your name ;
If I withdraw the charge will then your ramrod do the same ? '
Said Mr B., ' I do agree ; but think of Honour's Courts !
If we go off without a shot, there will be strange reports.
But look, the morning now is bright, though cloudy it begun ;
Why can't we aim above as if we had called out the sun ? '
So up into the harmless air their bullets they did send :
And may all other duels have that upshot in the end.

(THOMAS HOOD)

(*e*) During the winter of 1928–9 there occurred frosts which were more severe than any that had been experienced since 1895. The temperatures measured in certain places in England and Wales were the lowest on record, while the duration of the frost in February had few parallels. During this month the lowest temperature, measured just above the ground at Kentchurch

in Herefordshire, was forty-three degrees. The longest duration of continuous frost, reported from Manston in Kent, extended over a period of two hundred and twenty-six hours, from February 10 to February 20; while there was a continuous duration of frost at Kew extending over a period of one hundred and fifty-eight hours. Similar conditions prevailed over Europe. At Berlin there was recorded the lowest temperature for one hundred and forty years; and ninety-nine degrees of frost were measured at Moscow.

An unusually dry period began in December, 1928, and persisted over most of the British Isles until September, 1929. The total rainfall in the British Isles from January to September, 1929, was 20·4 inches. This amount was less than any recorded during the previous sixty years, and there was a consequent deficiency of 7·9 inches. As October and November were wet months, this deficiency was reduced to 2·9 inches. November was the wettest month recorded during a period of sixty years in England and Wales, excluding the East Coast of England, the West Coast of Wales, and most of the Northern Counties. Unusually violent storms raged during November and December, a gale in the Scilly Isles on December 8 reaching a speed of one hundred and ten miles an hour, the highest ever measured in Great Britain. The sunshine recorded in most parts of the country was above the average.

(*f*) *ON A FAVOURITE CAT*

'Twas on a lofty vase's side,
Where China's gayest art had dyed
  The azure flowers that blow;
Demurest of the tabby kind,
The pensive Selima reclined,
  Gazed on the lake below.

Her conscious tail her joy declared;
The fair round face, the snowy beard,
  The velvet of her paws,

Her coat, that with the tortoise vies,
Her ears of jet, and emerald eyes,
  She saw ; and purr'd applause.

Still had she gazed ; but 'midst the tide
Two angel forms were seen to glide,
  The Genii of the stream :
Their scaly armour's Tyrian hue
Thro' richest purple to the view
  Betrayed a golden gleam.

The hapless nymph with wonder saw :
A whisker first and then a claw,
  With many an ardent wish,
She stretch'd in vain to reach the prize.
What female heart can gold despise ?
  What cat's averse to fish ?

Presumptuous Maid ! with looks intent
Again she stretch'd, again she bent,
  Nor knew the gulf between.
(Malignant Fate sat by, and smiled)
The slippery verge her feet beguiled,
  She tumbled headlong in.

Eight times emerging from the flood
She mew'd to every watery god,
  Some speedy aid to send.
No dolphin came, no Nereid stirr'd :
No cruel Tom nor Susan heard.
  A Favourite has no friend !

From hence, ye Beauties, undeceived,
Know, one false step is ne'er retrieved,
  And be with caution bold.
Not all that tempts your wandering eyes
And heedless hearts, is lawful prize ;
  Nor all that glisters, gold.

(THOMAS GRAY)

3. It is important that you should learn to arrange facts

in their logical order. Making use of the following ill-arranged facts, construct concise and logical accounts:

(*a*) BENJAMIN FRANKLIN'S DISCOVERY THAT LIGHTNING IS ELECTRICITY

(i) In a thunder-storm he went into a field with his apparatus.
(ii) Electrified clouds passing over a pointed iron rod would impart to it some of their electricity, which would then cause a spark when brought into contact with some conductor.
(iii) Lightning and electricity resemble each other in striking highest and most pointed objects in their path, taking readiest and best conductors, setting fire to inflammable things, paralysing and destroying life.
(iv) During remainder of storm sufficient electricity was collected to charge a phial.
(v) He waited some years for a spire to be constructed, as there was no possibility of using a tower in Philadelphia.
(vi) Fearing ridicule he made the experiment in secret, having only his son to help.
(vii) He decided that pointed rods of iron, fixed in the air when atmosphere was charged with lightning, might attract it.
(viii) He conceived idea of using a kite: there was to be an iron spike at top, the string was hempen, but lower end was silk, a bad conductor: at end of hemp a key fixed.
(ix) Nothing happened at first: later he noticed some loose ends of hemp separate themselves and become erect.
(x) Original plan was to erect on high tower a hut from which should rise a pointed iron rod, insulated by being fixed in resin.
(xi) He placed knuckle against key and spark was emitted.

(*b*) THE VAMPIRE BAT

(i) Dr Beebe thinks bat lulls victims to sleep by whirring of its wings.

(ii) Stomach, instead of being pear-shaped, is like a tube, the blood on which bat feeds needing little digestion.

(iii) It spends day hanging head downward in hollow tree: flits out to seek victim at dusk.

(iv) Dr J. Zozaya in 1929 reported discovery of a degenerate Mexican tribe near mountains of Oaxaca: in many villages children of fourteen or fifteen were found to be prematurely aged, and wholly or partially blind: whole tribe submissive and servile: Dr Zozaya maintains degeneracy due to ravages of vampire bat.

(v) Vampire bat has short muzzle: teeth, though few, are peculiarly adapted to blood-sucking, praemolars and incisors being large and furnished with very sharp chisel-like edges.

(vi) Dr William Beebe in 1927 made experiments on the bat's puncturing properties: while friends slept he pricked their toes with finest needle obtainable: every time they awoke: yet same men were robbed of much blood by vampire bat before they were conscious of it.

(vii) Vampire bat is about three inches long and lives in Central America.

(*c*) BOW BELLS

(i) Cheapside apprentices bore grudge against Bow Bell, for it called them at 6 a.m. to work, and did not dismiss them till 8 p.m. Hence the rhyme:

> Clerke of the Bow Bell, with the yellow lockes,
> For thy late ringing thou shalt have knockes.

To this the clerk hastens to reply:

> Children of Chepe, hold you all stille,
> For you shall have Bow Bell rung at your wille.

(ii) Tenor bell cracked in 1738 and new bell was hung in its place, two more bells being added in 1762.

(iii) Bow Bell in XIV century rang curfew, after which no person allowed armed in the streets, and no brewer could keep house open.

(iv) By 1515 there were five bells and after Great Fire eight bells were cast by Messrs John and

Christopher Hodson, of St Mary Cray, Kent. Hence Pope's reference:

Far as loud Bow's stupendous bells resound.

(v) Dick Whittington heard Bow Bells as he sat on Highgate Hill: but they were not bells now in existence.

(vi) Between 1925 and 1929 Bow Bells were silent, but a thousand guineas having been voted by Court of Common Council for repairing St Mary le Bow, some of money was spent on reconditioning bells.

(vii) To be born within sound of Bow Bell was to be a Londoner, a real cockney.

(viii) Enacted in 1469 that Bow Bell be rung at 9 p.m.

(ix) Present church of St Mary le Bow (which takes name from fact that it was built over arched crypt) was designed by Wren, the original church having been burnt in Great Fire.

(x) Two smallest bells added October, 1881, making total of twelve.

ORAL WORK

1. Explain the difference in meaning between the following:

beside, besides; imaginary, imaginative; forbidding, forbidden; petrol, petrel; arc, ark; attic, Attic; carrot, carat; motive, motif; manage, ménage; lock, loch.

2. Give two or more meanings for each of the following:

axes, bail, billet, bore, carp, cashier, cast, defer, foil, gloss, lay, mole, must, pale, peak, scald, scuttle, stable, stigma, van.

3. What do you know of the following?

Burlington House, Mansion House, Somerset House, Christ's Hospital, Cheapside, The Monument, Cleopatra's Needle, Pall Mall, Limehouse, The Serpentine.

4. Explain clearly the correct uses of the following verbs:

lay, lain, lie, laid, lied.

5. Summarize the following passage:

Telegraphic signalling was a discovery; and conceivably, some day, may be a useful one. And there was some excuse for your being a little proud when, about last sixth of April (Cœur de Lion's death-day, and Albert Durer's), you knotted a copper wire all the way to Bombay, and flashed a message along it, and back. But what was the message, and what the answer? Is India the better for what you said to her? Are you the better for what she replied? If not, you have only wasted an all-round-the-world's length of copper wire,—which is, indeed, about the sum of your doing. If you had had, perchance, two words of common sense to say, though you had taken wearisome time and trouble to send them; though you had written them slowly in gold, and sealed them with a hundred seals, and sent a squadron of ships of the line to carry the scroll, and the squadron had fought its way round the Cape of Good Hope, through a year of storms, with loss of all its ships but one,—the two words of common sense would have been worth the carriage, and more. But you have not anything like so much as that to say, either to India or to any other place.

You think it a great triumph to make the sun draw brown landscapes for you. That was also a discovery, and some day may be useful. But the sun had drawn landscapes before for you, not in brown, but in green, and blue, and all imaginable colours here in England. Not one of you ever looked at them; not one of you cares for the loss of them now, when you have shut the sun out with smoke, so that he can draw nothing more, except brown blots through a hole in a box. There was a rocky valley between Buxton and Bakewell, once upon a time, divine as the Vale of Tempe; you might have seen the Gods there morning and evening—Apollo and all the sweet Muses of the light—walking in fair procession on the lawns of it, and to and fro among the pinnacles of its crags. You cared neither for gods nor grass, but for cash (which you did not know the way to get); you thought you could get it by what *The Times* calls 'Railroad Enterprise'. You Enterprised a Railroad through the valley—you blasted its rocks away, heaped thousands of tons of shale into its lovely stream. The valley is gone, and the Gods with it; and now, every fool in Buxton can be at Bakewell in half an hour, and every fool

in Bakewell at Buxton ; which you think a lucrative process of exchange—you Fools Everywhere.

To talk at a distance, when you have nothing to say, though you were ever so near ; to go fast from this place to that, with nothing to do either at one or the other : these are powers certainly. Much more, power of increased Production, if you, indeed, had got it, would be something to boast of. But are you so entirely sure that you *have* got it—that the mortal disease of plenty, and afflictive affluence of good things, are all you have to dread ?

(RUSKIN : *Fors Clavigera, Vol. I, Letter V*)

CHAPTER XIII

THE ESSAY

SECTION A

THERE appeared in 1603 a famous translation by John Florio, *The Essayes of Michael, Lord of Montaigne*. In the preface Montaigne set the fashion which later essayists were to copy when he said, ' Myselfe am the groundwork of my booke ', for from Montaigne's day to our own the expression of the writer's personality has been the essential feature of the essay. Your outlook on life, your interests, your likes and dislikes, the characteristics which make up your individuality—all these will be reflected in your essays, and on these will depend your success in essay-writing. Accuracy of thought and expression is important, but to this must be added, if the essay is to be well written, that personal interest which will give life to what you write. Cultivate the power of being keenly interested, and make a practice of reading widely. Above all aim at nothing less than the best, and give yourself every assistance in essay-writing by studying the essays of such modern writers as Galsworthy, Lynd, Chesterton, Milne, and Belloc.

The following hints may be useful:

(i) Think before you write.

(ii) Jot down any ideas that come into your head.

(iii) Decide which of these to make use of, and then arrange them in some orderly scheme easily divisible into paragraphs.

(iv) Aim at a strong beginning and avoid beating about the bush. If your subject were to be dealt with in six volumes and an appendix, you could afford to devote a few pages to a leisurely preamble: when time and space are limited do not waste them. Notice how some great essayists begin.

BACON: *On Gardens* . God Almighty first planted a garden.

On Death . . Men fear death, as children fear to go in the dark.

HAZLITT: *On Nicknames* This is a more important subject than it seems at first sight. It is as serious in its results as it is contemptible in the means by which these results are brought about. Nicknames, for the most part, govern the world.

BELLOC: *Lynn* . . . Every man that lands in Lynn feels all through him the antiquity and the call of the town.

LYND: *The Darkness* . It was common enough during the first year of the war to meet people who took an aesthetic pleasure in the darkness of the streets at night.

(v) Arrange your ideas in logical order and allocate one paragraph to one section of the subject. Nothing is more tantalizing to the reader than the hop-scotch style which darts forwards, sideways, and backwards.

(vi) Avoid hackneyed and paltry expressions.

(vii) Quotations, which can be very effective when aptly chosen, must be enclosed in inverted commas. Poetical quotations are usually begun on a fresh line: e.g.:

(*a*) The stage has great rewards in store for the successful, and many would agree with Hazlitt that 'one thunder of applause from pit, boxes, and gallery is equal to a whole immortality of posthumous fame.'

(*b*) Some of Tennyson's descriptions seem forced, an example being his reference to laburnum as 'dropping-wells of fire'. No one, however, can fail to appreciate the effectiveness of such lines as:

> To-night the winds begin to rise,
> And roar from yonder dropping day:
> The last red leaf is whirl'd away,
> The rooks are blown about the skies.

N.B. When poetical quotations are thus begun on a fresh line, inverted commas are unnecessary.

(viii) Avoid abbreviations and figures (unless you are writing dates or quoting statistics).

(ix) Although the reader will be interested in your individual treatment of a given subject, the repetition of 'I' becomes wearisome. It is advisable to avoid using the first personal pronoun unless you are asked to write on some subject such as *The Autobiography of a Tramp*, or *My Favourite Hobby*.

(x) Aim at a strong ending.

Let us see how one writer deals with the subject of *Tortoises*. Here are some of the ideas that occurred to him:

(i) Age of tortoises.
(ii) Winter habits.
(iii) Retentive memory.
(iv) Vegetarians: only small water-tortoises carnivorous.
(v) Hermes reputed to have made first lyre by scooping out shell of a tortoise and stretching seven strings across shell.

(vi) Greek poet, Aeschylus, killed by tortoise which an eagle dropped on his bald head, mistaking it for a stone.

(vii) Tortoises make little noise, and are indifferent to music.

These headings are worked up into three paragraphs as follows :

1. Tortoises wake in April from winter sleep : often make for comfortable spot discovered the previous year.
2. Tortoises useless for eating slugs : strictly vegetarian and very particular in choice of food.
3. Tortoises associated with musicians though unfavourable to poets : indifferent to music and make little noise : this perhaps tends to prolong their life : contrast leisurely pace of tortoise with present craze for speed.

TORTOISES

In the calm of the April garden it is refreshing to observe the mailed and contemplative tortoise, newly awakened from its repose. The tortoise does not grumble at the English winter, but evades it by the simple process of self-burial ; and when the time is ripe it rouses itself to partake with an exemplary temperance of the animation of the spring. Though it moves at a reflective pace, those who study the tortoise know that it is no mere limpet content with liberty to be measured by inches. Its winter torpor destroys neither its faculty of locomotion nor its sense of direction, and on emerging from under the south wall of the greenhouse it will sometimes at once make its way with undeviating accuracy to some hillock at the other end of the garden, where it last basked comfortably under summer's declining sun.

By the deceitfulness of their vendors tortoises are sometimes introduced into gardens in the expectation that they will make themselves useful by destroying beetles and slugs. Gardeners who buy them in this hope are unversed in the diet of the various branches of the chelonian family. The garden tortoise is no carnivore, like the snapping turtle, or the little water-tortoise sometimes sold in naturalists' shops. Even under the demoralisation of captivity it almost invariably remains a vegetarian ; the most sinuous dew-worm excites in it no voracious passion ; and it will gaze with eyes of utter

unaggressiveness at the fattest and blackest slug. It is a vegetarian of almost the strictest type, and can only be induced by the most flattering attentions to include bread-and-milk in its diet. But it is an example to some other vegetarians in the cleanliness of its meals. It chooses the freshest lettuce leaf, the most sprucely golden dandelion blossom, and closely grazes the clover patch without swallowing dirt. On the drink question it displays a characteristic moderation; it drinks when it is thirsty, and that appears to be about once in five years.

Though unfavourable to poets, if we can trust the familiar account of the death of Aeschylus, it was associated very early with musicians, and co-operated, though perhaps without enthusiasm, in the production of the lyre from its own shell. To stringed instruments of more modern type it appears indifferent rather than positively hostile, and we may confidently conclude from its gait and demeanour that jazz music does not appeal to it. From the vocal arts it almost abstains, though it will hiss if annoyed at its dinner, and has been reported by those who have presumed upon their acquaintance with it to emit a slight piping sound when in love. Such an economy of the vital spark prolongs its glow; and, though our tortoises rarely reach us with a birth certificate, they occasionally prove at least man's coevals. Yet, as moralists tell us, we live by quality, not length of days; and, in an age when the motor-car exacts an almost idolatrous deference, there may be no harm in a few intervals of tortoise worship.

(*Third Leaders from 'The Times'*, ARNOLD & Co.)

Study the following essays and notice how the subject is developed paragraph by paragraph.

THE BEAST OF BURDEN

At first when you see the coolie on the road, bearing his load, it is as a pleasing object that he strikes the eye. In his blue rags, a blue of all colours from indigo to turquoise and then to the paleness of a milky sky, he fits the landscape. He seems exactly right as he trudges along the narrow causeway between the rice-fields or climbs a green hill. His clothing consists of no more than a short coat and a pair of trousers; and if he had a suit which was at the beginning all of a piece, he never thinks when it comes to patching to choose a bit of

stuff of the same colour. He takes anything that comes handy. From sun and rain he protects his head with a straw hat shaped like an extinguisher with a preposterously wide flat brim.

You see a string of coolies come along, one after the other, each with a pole on his shoulders from the ends of which hang two great bales, and they make an agreeable pattern. It is amusing to watch their hurrying reflections in the padi water. You watch their faces as they pass you. They are good-natured faces and frank, you would have said, if it had not been drilled into you that the oriental is inscrutable; and when you see them lying down with their loads under a banyan tree by a wayside shrine, smoking and chatting gaily, if you have tried to lift the bales they carry for thirty miles or more a day, it seems natural to feel admiration for their endurance and their spirit. But you will be thought somewhat absurd if you mention your admiration to the old residents of China. You will be told with a tolerant shrug of the shoulders that the coolies are animals and for two thousand years from father to son have carried burdens, so it is no wonder if they do it cheerfully. And indeed you can see for yourself that they begin early, for you will encounter little children with a yoke on their shoulders staggering under the weight of vegetable baskets.

The day wears on and it grows warmer. The coolies take off their coats and walk stripped to the waist. Then sometimes in a man resting for an instant, his load on the ground but the pole still on his shoulders so that he has to rest slightly crouched, you see the poor tired heart beating against the ribs: you see it as plainly as in some cases of heart disease in the out-patients' room of a hospital. It is strangely distressing to watch. Then also you see the coolies' backs. The pressure of the pole for long years, day after day, has made hard red scars, and sometimes even there are open sores, great sores without bandages or dressing that rub against the wood; but the strangest thing of all is that sometimes, as though nature sought to adapt man for these cruel uses to which he is put, an odd malformation seems to have arisen so that there is a sort of lump, like a camel's, against which the pole rests. But beating heart or angry sore, bitter rain or burning sun notwithstanding, they go on eternally, from dawn till dusk, year in

year out, from childhood to the extreme of age. You see old men without an ounce of fat on their bodies, their skin loose on their bones, wizened, their little faces wrinkled and ape-like, with hair thin and grey; and they totter under their burdens to the edge of the grave in which at last they shall have rest. And still the coolies go, not exactly running, but not walking either, sidling quickly, with their eyes on the ground to choose the spot to place their feet, and on their faces a strained, anxious expression. You can make no longer a pattern of them as they wend their way. Their effort oppresses you. You are filled with a useless compassion.

In China it is man that is the beast of burden.

'To be harassed by the wear and tear of life, and to pass rapidly through it without the possibility of arresting one's course,—is not this pitiful indeed? To labour without ceasing, and then, without living to enjoy the fruit, worn out, to depart suddenly, one knows not whither,—is not that a just cause for grief?'

So wrote the Chinese mystic.

(W. SOMERSET MAUGHAM)

DELFT

Delft is the most charming town in the world. It is one of the neat cities: trim, small, packed, self-contained. A good woman in early middle age, careful of her dress, combined, orderly, not without a sober beauty—such a woman on her way to church of a Sunday morning is not more pleasing than Delft. It is on the verge of monotony, yet still individual; in one style, yet suggesting many centuries of activity. There is a full harmony of many colours, yet the memory the place leaves is of a united, warm, and generous tone. Were you suddenly put down in Delft you would know very well that the vast and luxuriant meadows of Holland surrounded it, so much are its air, houses, and habits those of men inspired by the fields.

Delft is very quiet, as befits a town so many of whose streets are ordered lanes of water; yet one is inspired all the while by the voices of children, and the place is strongly alive. Over its sky there follow in stately order the great white clouds of summer, and at evening the haze is lit just barely from below

with that transforming level light which is the joy and inspiration of the Netherlands. Against such an expanse stands up for ever one of the gigantic but delicate belfries, round which these towns are gathered. For Holland, it seems, is not a country of villages, but of compact, clean towns, standing scattered over a great waste of grass like the sea.

This belfry of Delft is a thing by itself in Europe, and all these truths can be said of it by a man who sees it for the first time: first, that its enormous height is drawn up, as it were, and enhanced by every chance stroke that the instinct of its slow builders lit upon; for these men of the infinite flats love the contrast of such pinnacles, and they have made in the labour of about a thousand years a landscape of their own by building, just as they have made by ceaseless labour a rich pasture and home out of those solitary marshes of the delta.

Secondly, that height is enhanced by something which you will not see, save in the low countries between the hills of Ardennes and the yellow seas—I mean brick Gothic; for the Gothic which you and I know is built up of stone, and, even so, produces every effect of depth and distance; but the Gothic of the Netherlands is often built curiously of bricks, and the bricks are so thin that it needs a whole host of them in an infinity of fine lines to cover a hundred feet of wall. They fill the blank spaces with their repeated detail; they make the style (which even in stone is full of chances and particular corners) most intricate, and—if one may use so exaggerated a metaphor—'populous'. Above all, they lead the eye up and up, making a comparison and measure of their tiny bands until the domination of a buttress or a tower is exaggerated to the enormous. Now the belfry of Delft, though all the upper part is of stone, yet it stands on a great pedestal (as it were) of brick—a pedestal higher than the houses, and in this base are pierced two towering, broad, and single ogives, empty and wonderful and full of that untragic sadness which you may find also in the drooping and wide eyes of extreme old age.

Thirdly, the very structure of the thing is bells. Here the bells are more than the soul of a Christian spire; they are its body too, its whole self. An army of them fills up all the space between the delicate supports and framework of the upper parts; for I know not how many feet, in order, diminishing in actual size and in the perspective also of that triumphant

elevation, stand ranks on ranks of bells from the solemn to the wild, from the large to the small; a hundred or two hundred or a thousand. There is here the prodigality of Brabant and Hainaut and the Batavian blood, a generosity and a productivity of bells without stint, the man who designed it saying: 'Since we are to have bells, let us have bells: not measured out, calculated, expensive, and prudent bells, but careless bells, self-answering multitudinous bells; bells without fear, bells excessive, and bells innumerable; bells worthy of the ecstasies that are best thrown out and published in the clashing of bells. For bells are single, like real pleasures, and we will combine such a great number that they shall be like the happy and complex life of a man. In a word, let us be noble and scatter our bells and reap a harvest till our town is famous for its bells.' So now all the spire is more than clothed with them; they are more than stuff or ornament; they are an outer and yet sensitive armour, all of bells.

Nor is the wealth of these bells in their number only, but also in their use; for they are not reserved in any way, but ring tunes and add harmonies at every half and quarter and at all the hours both by night and by day. Nor must you imagine that there is any obsession of noise through this; they are far too high and melodious, and, what is more, too thoroughly a part of all the spirit of Delft to be more than a perpetual and half-forgotten impression of continual music; they render its air sacred and fill it with something so akin to an uplifted silence as to leave one—when one has passed from their influence—asking what balm that was which soothed all the harshness of sound about one.

Round that tower and that voice the town hangs industrious and subdued—a family. Its waters, its intimate canals, its boats for travel, and its slight plashing of bows in the place of wheels, entered the spirit of the traveller and gave him for one long day the Right of Burgess. In autumn, in the early afternoon—the very season for those walls—it was easy for him to be filled with a restrained but united chorus, the undervoices of the city, droning and murmuring perpetually of Peace and of Labour and of the wild rose Content. . . .

Peace, labour and content—three very good words, and summing up, perhaps, the goal of all mankind. Of course, there is a problem everywhere, and it would be heresy to say

that the people of Delft have solved it. It is Matter of Breviary that the progress of our lives is but asymptotic to true joy; we can approach it nearer and nearer, but we can never reach it.

Nevertheless, I say that in this excellent city, though it is outside Eden, you may, when the wind is in the right quarter, receive in distant and rare appeals the scent and air of Paradise; the soul is filled.

To this emotion there corresponds and shall here be quoted a very noble verse, which runs—or rather glides—as follows:

> Satiety, that momentary flower
> Stretched to an hour—
> These are her gifts which all mankind may use,
> And all refuse.

Or words to that effect. And to think that you can get to a place like that for less than a pound! (HILAIRE BELLOC)

1. Making selections from the information given, write essays on the following subjects:

A. WESTMINSTER ABBEY

(i) Saxon chapel dedicated to St Peter existed on the rising ground near marshy borders of Thames. Dunstan later founded colony of Benedictine monks.

(ii) Edward the Confessor began building an abbey in 1050, only parts of which remain under pavement of present abbey.

(iii) Henry III, who began building the present abbey, was an admirer of France, hence the French style of the abbey. It has been described as 'a great French thought expressed in excellent English'.

(iv) Dates: 1245–1269, choir, part of nave, transepts, chapter house, north and part of east walk of cloister.
1330–1350, cloisters, south and west walks.
1350–1512, west parts of nave, Henry VII chapel, Jerusalem Chamber. (N.B.—Help given in 1413 by Whittington.)
1739–1741, west front (designed by Wren).
Modern, north front (designed by Sir Gilbert Scott and Mr Pearson).

(v) Interior very impressive: nave has twelve bays, clustered columns, beautiful triforium, lofty roof (101 feet high).

(vi) Royalty crowned, married, and often buried at Westminster. National heroes and great men buried there: i.e., Chatham, Wilberforce, Addison, Wolfe, Dr Johnson, Dickens.

(vii) The Poets' Corner is in south transept: memorials to poets including Chaucer, Spenser, Shakespeare, Ben Jonson, Milton, Dryden, Goldsmith, Coleridge, Browning, Tennyson.

B. Cocoa and Chocolate

(i) Cocoa is a corruption of the Mexican 'cacao', first rendered by the Spanish as 'Ka-kaow': no connexion with the coco-nut, the fruit of the palm-tree.

(ii) Cortez introduced cocoa into Spain in 1526, after his expedition to Mexico. In Prescott's *Conquest of Mexico* we read that Montezuma, the Emperor of Mexico, drank only chocolate, or chocolatl, to use the original name. It was 'flavoured with vanilla and other spices, and so prepared as to be reduced to a froth of the consistency of honey, which gradually dissolved in the mouth, and was taken cold'. The cocoa bean was used by the Aztecs instead of coins. The Spaniards first mixed sugar with the cocoa bean, thus making a new form of chocolate.

(iii) In 17th century cocoa was introduced into Italy, and then into France and Germany. Only the wealthy could afford it owing to its high price. Maria Theresa, in the time of Louis XIV, is said to have had two passions—the king and chocolate. Louis XVI had an officer entitled Chocolatier to the King (see also *Tale of Two Cities*, Book II, Chap. VII). Cocoa sold at from six to eight francs a pound.

(iv) Chocolate popular in England during the Commonwealth: first chocolate house opened in 1617 by a Frenchman in Queen's Head Alley, Bishopsgate. After 1660 the popularity spread, despite the price (10s. to 15s. a pound). Pepys, Nov. 24th, 1664,

'To a coffee house to drink jocolatte, very good.' The 'Cocoa Tree' club met at the chocolate-house of that name: club at first a resort of Jacobites and strict Tories, later frequented by writers, including Gibbon and Byron. White's Cocoa House, near St James's Palace, became the White's Club of which Thackeray was so fond. The present-day White's is said to be the oldest club in existence.

(v) At end of eighteenth century chocolate paid 2s. 3d. a pound excise, plus 10s. a hundredweight on the raw cocoa. Gladstone in 1853 fixed duty on foreign and colonial grown cocoa at 1d. a pound, and seventy years later the amount of cocoa and chocolate consumed had increased thirty-six times. Consumption of raw cocoa in United Kingdom amounted to 57,218 tons in 1925.

C. SUPERSTITIONS

(i) Man in his early state awed by natural phenomena: sun-worship, etc.: notice the literal meanings of modern words such as 'disaster', 'lunatic', 'consideration': the fens in the Beowulf story are peopled by elves and dragons. Tree-worship is important: belief still prevalent among Irish peasants that damage to an old thorn-tree brings punishment by fairies: modern belief that creaking furniture is a bad omen is possibly due to older belief that it was unlucky to cut oak-wood. Note also superstitions about bringing may into the house, and keeping holly after Twelfth Night. Touching wood possibly has reference to (*a*) the cross, or (*b*) the altar rails in days when criminals could take sanctuary in churches.

(ii) Living things: *lucky*, black cat, spider descending from roof, piebald horse.
unlucky, hare, cattle, bats brought into the house.

The reverence in which some animals are held (i.e. the monkey and cow in India) is probably due to the belief that spirits of the dead often pass into bodies of animals.

(iii) General superstitions : walking under ladder (origin ?) : lucky to see a falling star : luck comes if dark person is the first to cross door-step in the new year : ears burn when some one is talking of one : seven years' bad luck if mirror is broken (origin being that image reflected in mirror is supposed to be the soul) : death foretold by falling of picture : unlucky to spill salt (origin ?) : number 13 unlucky (Last Supper).

2. Write an essay on one of the following :

(*a*) Fish. (*b*) Advertisements. (*c*) Tea.

3. Describe any picturesque town or village you have visited.

4. Write an essay entitled ' In Defence of Wasps ', or ' A Plea for Tramcars '.

5. Describe some well-known building.

6. Discuss the advantages and disadvantages of living in a bungalow.

7. Write an essay on ' Getting up Early '.

8. You have dreamt of a visit to the moon in some specially designed rocket ; describe your journey there.

9. Write a vigorous attack on tips.

10. Write a serio-comic dissertation on the relation between leanness and lawlessness.

Section B

When you are asked to write on some historical or abstract subject, some subject requiring a knowledge of facts and dependent for its effect on reasoned argument, you must first amass your facts and check their accuracy. You must then decide on your line of argument and keep closely to it throughout your essay. If, for example, you are asked to write about Charles I, you must decide at the outset whether you condemn or condone his weaknesses, whether you support or refute such a statement as ' Nothing in Charles's life was truly kingly except the leaving it '.

In Macaulay's essay on Milton there are three paragraphs which would serve admirably as a short essay on ' Charles I, the King and the Man '.

The advocates of Charles, like the advocates of other malefactors against whom overwhelming evidence is produced, generally decline all controversy about the facts, and content themselves with calling testimony to character. He had so many private virtues ! And had James the Second no private virtues ? Was Oliver Cromwell, his bitterest enemies themselves being judges, destitute of private virtues ? And what, after all, are the virtues ascribed to Charles ? A religious zeal, not more sincere than that of his son, and fully as weak and narrow-minded, and a few of the ordinary household decencies which half the tombstones in England claim for those who lie beneath them. A good father ! A good husband ! Ample apologies indeed for fifteen years of persecution, tyranny, and falsehood !

We charge him with having broken his coronation oath ; and we are told that he kept his marriage vow ! We accuse him of having given up his people to the merciless inflictions of the most hot-headed and hard-hearted of prelates ; and the defence is, that he took his little son on his knee and kissed him ! We censure him for having violated the articles of the Petition of Right, after having, for good and valuable consideration, promised to observe them ; and we are informed that he was accustomed to hear prayers at six o'clock in the morning ! It is to such considerations as these, together with his Vandyke dress, his handsome face, and his peaked beard, that he owes, we verily believe, most of his popularity with the present generation.

For ourselves, we own that we do not understand the common phrase, a good man, but a bad king. We can as easily conceive a good man and an unnatural father, or a good man and a treacherous friend. We cannot, in estimating the character of an individual, leave out of our consideration his conduct in the most important of all human relations ; and if in that relation we find him to have been selfish, cruel, and deceitful, we shall take the liberty to call him a bad man, in spite of all his temperance at table, and all his regularity at chapel.

From start to finish Macaulay leaves you in no doubt as to his opinion of Charles I, and you may even have guessed from the opening sentence what Macaulay's line of argument would be.

This argument is developed as follows:

PARAGRAPH i. Uselessness of defending Charles I on ground of private virtues—virtues shared by very humble folk.

PARAGRAPH ii. Contrast of some of these virtues with some of the political misdemeanours of Charles.

PARAGRAPH iii. Impossibility of calling anybody a good man if he is a bad king.

Remember that the secret of forceful writing lies in logical thinking and clear expression. In the first paragraph Macaulay deals in broad outline with the subject, working up to an effectively ironical climax. In the second paragraph specific examples are given, and you would do well to note these. A few lines of vivid writing will usually convey more to the reader than chapters of generalities. There are two excellent examples of this in Macaulay's essay on Frederic the Great. He wishes to convey some impression of the treatment accorded to men of letters by Frederic, and ends his paragraph with this sentence:

We have no hesitation in saying that the poorest author of that time in London, sleeping on a bulk, dining in a cellar, with a cravat of paper, and a skewer for a shirt-pin, was a happier man than any of the literary inmates of Frederic's court.

Again, when he wishes to describe the world-wide effects of Frederic's attack on Silesia, instead of referring vaguely to 'international complications' or 'universal upheavals' or something like that, he says:

The evils produced by his wickedness were felt in lands where the name of Prussia was unknown: and, in order that

he might rob a neighbour whom he had promised to defend, black men fought on the coast of Coromandel, and red men scalped each other by the Great Lakes of North America.

Notice finally that in the third paragraph about Charles I Macaulay sums up his character briefly and ends strongly on a note of condemnation.

1. Write essays on some of these subjects:

(*a*) Queen Elizabeth.
(*b*) James I.
(*c*) Oliver Cromwell.
(*d*) Napoleon.
(*e*) Bismarck.
(*f*) The Mint.
(*g*) Canals.
(*h*) The Industrial Revolution.
(*i*) Strikes.
(*j*) Banking.
(*k*) Shelley.
(*l*) Dickens.
(*m*) Truth is stranger than Fiction.
(*n*) Talkies.
(*o*) Books for Holidays.

2. Draw up schemes of arguments for and against the following:

Blood-sports, capital punishment, compulsory games, co-education, the school O.T.C.

3. You are asked to make a speech at your friend's twenty-first birthday-party. Write what you consider suitable for such an occasion.

4. State clearly why you like or dislike some novel you have read recently.

5. You are a member of your school Debating Society and are asked to propose the motion that

This House considers schoolmasters and schoolmistresses to be a menace to civilization.

Write a synopsis of what you would say

6. Write an article suitable for publication in your school magazine on one of the following subjects:

Corporal punishment, butterflies and moths, insects, model railways, the school orchestra.

7. 'From to-morrow all persons landing in France from Britain, India, and certain other areas must either have a certificate showing they have been vaccinated within the past two months or be vaccinated on arrival in France.'

(*Daily Telegraph*, April 17, 1929)

Comment humorously or seriously on this.

8. 'There's nothing worth the wear of winning, save laughter and the love of friends.'

Be our joy three parts pain!
Strive, and hold cheap the strain;
Learn, nor account the pang; dare, never grudge the throe!

Which view of life do you hold? Give reasons.

9. You are given £20 to spend on a holiday. How would you spend it?

10. Discuss the value of travel.

ORAL WORK

1. Substitute for the words in italics words exactly opposite in meaning:

Mr Callant was a confirmed *optimist*. Moreover, being *heedless of* his own wants and *appreciative of* kindness shown to him, he was so *philanthropic* that all *revered* him. No less *liberal* in his contributions to the hospitals than *generous* to all his friends, he *won* the affection of thousands, and the *esteem* in which he was held by many amply *confirmed* the suggestion that he figured in 'Nicholas Nickleby' as Charles Cheeryble. His *jovial* mood would *dispel* a November fog, and his *enthusiasm* was known to all. He *advocated* early rising, and attributed to this his bodily *vigour*, mental *alertness*, and spiritual *calm*. He ate and drank so *abstemiously* as to be considered an *ascetic*. He *frequently* travelled abroad, for he

admired other nations and prided himself on his *cosmopolitanism.* The news of anyone's success *elated* him, and he *readily* acknowledged the superiority of any rival in business who by fair means excelled him. Furthermore, he *welcomed* suggestions from his staff, whose welfare he was always careful to *study.* Men so *attractive* are a *blessing* to the world, and all will *lament* the death of so *benevolent* a citizen as Mr Callant.

2. (*a*) What proof is there that England was not always an island ?
(*b*) Why is every fourth year a leap year ?
(*c*) What is the meaning of deciduous ?
(*d*) What is the order of the colours in the rainbow ?
(*e*) What is a mortice lock ?
(*f*) What do gardeners mean by an ' annual ' ?
(*g*) How can a circle be drawn accurately without compasses ?
(*h*) What would you do if you discovered that a room was filled with gas ?
(*i*) What led to the discovery that the earth is spheroidal ?
(*j*) Explain N.R.A., L.N.U., Third International.

3. Suggest suitable words to fill the blank spaces in the following :

There lies the port : the vessel —— her sail :
There —— the —— —— seas. My mariners,
Souls that have ——, and ——, and thought with me,
That ever with a —— welcome took
The thunder and the ——, and opposed
Free hearts free foreheads, you and I are old ;
Old age hath yet his —— and his toil ;
Death —— all : but something ere the ——,
Some work of noble ——, may yet be done,
Not unbecoming men that —— with ——.
The lights begin to —— from the —— :
The —— day —— : the —— moon —— : the deep
—— round with many voices. Come, my friends,
'Tis not too late to seek a newer world.
—— off, and sitting well in order ——

The —— furrows ; for my purpose holds
To sail beyond the ——, and the baths
Of all the —— stars, until I die.

(TENNYSON : *Ulysses*)

CHAPTER XIV

FOREIGN WORDS AND PHRASES

AS certain foreign words and phrases have established themselves in our language, it is important that you should know their correct meaning. You may have heard of the foolish mistake made by the fussy old lady who, when asked if she had ever been up in an aeroplane, replied that she had not, because she preferred being on ' terra cotta '. There was the inaccurate youth, too, who first of all amused the guests at a dinner-party by referring to the Mona Lisa as Leonardo da Vinci's ' hors d'œuvre ', and later shocked them when, intending to compliment the hostess, he spoke of her ' réchauffé ' little dinner.

Look up the correct meaning of the following ; but remember that your own composition will not benefit by the inclusion of any foreign words or phrases for which there exist effective English equivalents.

ad nauseam
a fortiori
à la carte
annus mirabilis
arrière pensée
bête noire
bona fide
bon vivant
casus belli
ceteris paribus
coup de grâce
coup de théâtre
de facto
de jure
de mortuis nil nisi bonum
deus ex machina
enfant terrible
fait accompli
faux pas
felo de se
hors de combat
idée fixe
impasse
in camera
infra dig.

ipso facto
je ne sais quoi
magnum opus
métier
meum and tuum
modus vivendi
multum in parvo
mutatis mutandis
ne plus ultra
noblesse oblige
obiter dictum
pari passu
pièce de résistance
prima facie
rara avis
sub rosa
summum bonum
tour de force
vade mecum
verbum sat sapienti (verb. sap.)
viva voce

1. Suggest suitable foreign words or phrases to take the place of the following blank spaces:

(*a*) *Paradise Lost* is considered Milton's ——.
(*b*) As the candidate was unable to write, the examiners questioned him ——.
(*c*) Being a Jew, he was —— ineligible for office under the Nazi régime.
(*d*) The —— of ecclesiastical promotion is the archbishopric of Canterbury.
(*e*) None but —— travellers allowed on this platform.
(*f*) As the man had evidently shot himself, a verdict of —— was returned.
(*g*) —— evidence points to theft, but we must wait for developments to confirm our theory.
(*h*) The huntsman delivered the —— and the tiger lay dead.
(*i*) Green-fly is the rose-grower's ——.
(*j*) To avoid publicity the case was heard ——.

2. (Oral). Point out the mistakes in the following:

(*a*) Most of the children cycled to the hayfield, but some went à la carte.
(*b*) Fearing he would be infra dig. on his friend's allotment, Jones refused the invitation to tea.
(*c*) Tommy sat down sub rosa, but jumped up quickly when he felt the prickles.
(*d*) 'I just adore treacle,' said the sweet young thing: 'it's simply too altogether my bête noire.'
(*e*) John is so fond of music that many think it is his meteor.

(*f*) Smith joined the R.A.F. and had a tour de force through Egypt, India, and the Far East.

(*g*) After Billy had fallen head-first into the pond, his mother took him home and, mutatis mutandis, put him to bed.

(*h*) When small boys give proof at the tuck-shop of their seemingly unlimited capacity, we can only wonder at the multum in parvo.

(*i*) As there was a faux pas at the top of the disused staircase, the visitor fell to the bottom.

(*j*) The preacher reminded the congregation that all bon vivants would go to heaven.

CHAPTER XV

ABBREVIATIONS, WORDS TO BE LEARNT, SUGGESTIONS FOR READING

SECTION A

FIND out the meaning of the following abbreviations:

ad lib.	foll.	M.P.	P.T.O.
anon.	4to	mp	R.A.
A.R.A.	G.H.Q.	MS.	R.I.P.
A.R.C.O.	G.M.T.	MSS.	R.S.O.
B.A.	H.H.	Mus.Bac.	R.S.V.P.
Bart	HH	N.B.	Rt Hon.
B.D.	Hon. Sec.	nem. con.	S.B.
B.Sc.	H.R.H.	ob.	seq.
C.I.D.	ibid.	O.B.E.	T.R.H.
C.O.D.	i.e.	O.M.	12mo
D.O.R.A.	J.P.	per pro.	U.K.
E.C.	K.C.	p.m.	U.S.S.R.
e.g.	LL.D.	P.M.G.	V.A.D.
E. & O.E.	M.D.	P.S.	W.O.
8vo			

Section B

The following words are frequently used and you would do well to learn two or three a day:

abeyance
abstemious
altruism
analogy
annul
anomalous
askance
assets
astute
auspicious
aver

banal
bathos
belie
blemish
bourgeois
boycott

cabal
cadaverous
calumny
candid
cat's-paw
category
caustic
cavil
chronic
clinch
complex
concede
concise
contemporary
crude
cursory

data
decadent
decrepit
decry
delete
democratic
denounce
detour
deviate
diffuse
dissipate
dogmatic

eccentric
elicit
epidemic
equity
equivocal
evade
extant

fabulous
faction
fallacy
fanatic
fastidious
fetish
flaunt
frugal
fundamental

generic
genial
gratuitous

handicap
headstrong
heresy
histrionic
hospitable

impartial
impetus
impregnable
improvise
inane
incongruous
indelible
indemnify
indigenous
indisputable
indomitable
inept
inert
inexorable
infallible
infer
inflexible
inherent
inopportune
insidious

insinuate
insistent
insuperable
intermittent
intervene
intestate
intimidate
intractable
intrepid
intrinsic
intuition
inventory
inveterate
invidious
irony
irrefutable
irreparable
irrevocable

jetsam
jettison
jingoism

laconic
latitude
lavish
lax
legacy
lethargy
levity
limpid
lithe
longevity

Machiavellian
maelstrom
magnanimous
malevolent
mandate
manoeuvre
mausoleum
Mecca
medieval
mendicant
metamorphosis
meticulous
misappropriate
misanthrope
misgive
mobile
modify
monopoly
monosyllable
morose
mortgage
munificent
mutable
mutual
mythical

nadir
narcotic
natal
negligible
nocturnal
nominal
nonentity
novice
nuance
nucleus

obituary
obligation
obliterate
oblivious
obsequious
obsolete
odium
oligarchy
ominous
omnivorous
orgy
orthodox
ostensible
ostracise
oversight

pacify
panacea
papal
paradox
parasite
parody
partial
partisan
pensive
permeate
peroration
pertinent
petty
pittance
plagiarism
platitude
plebeian
plenary
premature
presentiment
prestige
pretentious
pretext
primordial
privation
proletariate
proscenium
protagonist
provisional
pseudonym

quarantine
querulous
quintessence

rabid
radical
ramify
rankle
rapacious
recant
reciprocal
recluse
recondite
redress
redundant
refractory
refute
régime
reiterate
relapse
renovate
reparation
repatriate
reprisal
repudiate
requite
resplendent
retard
reticent
retribution
retrogression
revoke
rhetorical
rudiments
rural
ruthless

salient
sardonic
sceptic
scope
scruple
scrutiny
sedentary
segregate
shibboleth
signatory
simulate
sinecure
sinuous
sonorous
soporific
specific
speculate
spontaneous
spurious
squander
statistics
stentorian
stigma
stipulate
strident
stringent
studious
suave
suborn
subsidy
subterfuge
suffrage
supercilious
suppress
surmise
surreptitious
symmetry

tangible
tenure
terrorise
terse
tirade
tithe
tortuous
transcend
transient
travesty
trenchant

ubiquitous
unkempt
Utopia

vandal
vapid
vehement
veneer
verbiage
vernal
versatile
vestige
veto
vicissitude
vindicate
virulent
vista

wayward
wry

Section C

Here is a short list of books which will be useful to you:

Hills and the Sea. Hilaire Belloc. Published by Methuen and Co.

Essays by Modern Masters. Edited by E. V. Rieu. Published by Methuen & Co.

The Gentlest Art (an anthology of letters). E. V. Lucas, edited by E. V. Rieu. Published by Methuen & Co.

Selected English Short Stories, 3rd series. World's Classics edition, No. CCCXV. Published by Oxford University Press.

Modern English Essays. World's Classics edition, No. CCLXXX.

English Letters. Edited by Elizabeth d'Oyley. Published by Edward Arnold & Co.

Third Leaders from The Times, 2nd series. Published by Edward Arnold & Co.

The Inn of Tranquillity. John Galsworthy. Published by William Heinemann.

Junior Modern Essays. King's Treasuries series, No. 143. Published by J. M. Dent & Sons.

More English Essays. King's Treasuries series, No. 164.

Alpha of the Plough. King's Treasuries series, Nos. 7 and 151.

A Second Round of Tales. Selected by N. Henry and H. A. Treble. Published by Oxford University Press.

A Third Round of Tales. Selected by H. A. Treble. Published by Oxford University Press.

More Essays by Modern Masters. Edited by E. V. Rieu. Published by Methuen & Co.

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